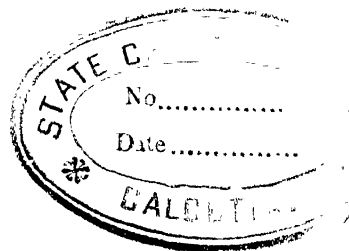


THE PRACTICAL
INFANT TEACHER
VOLUME V



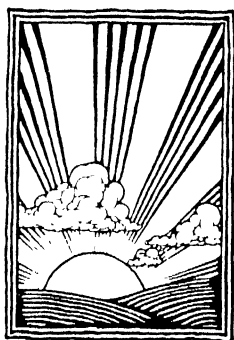
THE PRACTICAL INFANT TEACHER

A GUIDE TO THE MOST MODERN METHODS OF TEACHING
AND THE HAPPY OCCUPATIONS OF CHILDREN IN NURSERY
AND INFANT SCHOOLS

CONTRIBUTED BY LEADING AUTHORITIES IN EVERY BRANCH OF INFANT EDUCATION
WITH NUMEROUS ILLUSTRATED SCHEMES OF WORK AND PRACTICAL SUGGESTIONS

Edited by P. B. BALLARD, M.A., D.Lit. (Lond.)

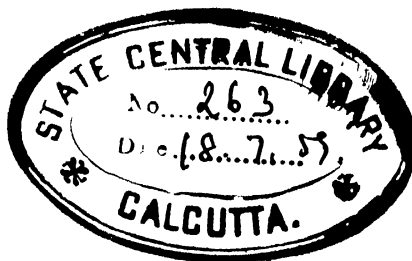
Associate Editor: E. R. BOYCE



VOLUME V

THE NEW ERA PUBLISHING CO., LTD.

45 NEW OXFORD STREET, LONDON, W.C.1



MADE IN GREAT BRITAIN AT THE PITMAN PRESS, BATH
E6—(E.1152)

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CONTENTS OF VOLUME V

DRAMATIC WORK

By P. M. Rolfe

DRAMATIC WORK IN THE INFANT SCHOOL	PAGE 1153
Make-believe and reality—Mime—Dramatizing a story—Group plays—The dressing-up box—Properties—Puppets	

MUSIC AND MOVEMENT

PERCUSSION BANDS. (<i>By L. de Rusette</i>)	1161
---	------

Introduction—Lesson plan—Contrast in speed—Walking music—Running *v.* walking—Slow walking—Stop—Revision of speeds—Pulse realization—Conducting—Revision—Concert—Contrast in tone—Light and dark music—Dark music (strong and gentle)—Light music (strong and gentle)—Near and far away—Concert—Programme—Sight reading—Speed relationship—Comparison in speed—Varied speeds—Walking and dancing—Contrast in tone—New songs and old—Additional instruments—Small triangles added—Echo music—Solo tambourine added—Beating time—Introduction of time names—Introduction to compound time—Independent playing—Two-part playing—Starting on the weak beat—Weak and strong entries

MUSIC. (<i>By M. G. Davies</i>)	1200
---	------

The two aims of music teaching—To think music and to feel it—The age of the children—Thought and enjoyment—Analysis of the tune—Understanding is progressive—Watertight compartments are undesirable

SONGS: The importance of singing—Singing is the central musical activity—Types of songs—British national songs—Foreign folk and national songs—Nature songs—Speech songs—Poetry songs—Song tunes for movement—Group songs for conducting—Song tunes for studies in mood, expression, etc.—Songs with independent accompaniments—Hints on song teaching—The piano and the human voice—Conducting

RHYTHMIC MOVEMENT: General principles of work—Nursery school work—Strong rhythm—Tune associations—Attaching a story to a rhythm—How to follow the beats—The rhythmic pattern of a nursery rhyme—Loud and soft, high and low—Summary—Children of five and six—Rhythmic units—Teaching devices—Two, three, or four time—Musical phrases—Summary—Children of seven and eight—Written music—Six-eight time—Other rhythmic units—Stepping the patterns of tunes—Beating time—The form of a tune—Summary—Musical material: the difference between galoping and skipping

MUSIC AND PHYSICAL TRAINING: Musical drill—Modern theories of the right relation of music to movement—Music and movement in the infants' school—Music and physical training—Other song tunes—The advantages of combining music with movement—The use of a story—Work, sport, and animal rhythms

RHYTHMIC DRAMATIZATION: Programme music—Music with a central idea or story—The Russian Ballet—The interpretation of music—Songs: A definitely musical purpose—The old-fashioned action song—Singing games—The purpose is a musical one—"Baa-baa, Black Sheep"—"The Nut Tree"—"Old King Cole"—"Sally Water"

GRAMOPHONE WORK: Kinds of records—Rhythm—Melody—Instruments—Story music
PITCH TRAINING, A CONCLUSION: Tonic Sol-fa—The reading of music—The aim and purpose of musical education

VOICE TRAINING EXERCISES. (<i>By Lucy M. Sidnell and Anne M. Gibbon</i>)	1261
--	------

No formal work—The singing lesson—Breathing exercises—Points to remember—Voice exercises—Exercises for consonant sounds—The "growlers"—Songs

CONTENTS

SONGS FOR THE TINIES

Words by Lucy M. Sidnell

Music by Anne M. Gibbon

	PAGE
MR. WIND	1266
LADYBIRD	1267
DAFFODILLIES	1268
ELF SONG	1270
A SUMMER LULLABY	1272
BEDTIME	1273
FEEDING THE BIRDS. (<i>Music by Irene Lee</i>)	1275
SNOW SONG. (<i>Music by Irene Lee</i>)	1276

NURSERY RHYMES

(Traditional Tunes arranged by Anne M. Gibbon)

LITTLE BOY BLUE	1278
BAA, BAA, BLACK SHEEP	1279
LITTLE MISS MUFFET	1280
SING A SONG OF SIXPENCE	1281
DING-DONG BELL	1282
"WHERE ARE YOU GOING TO, MY PRETTY MAID?"	1283

FOUR SINGING GAMES

Words by Lucy M. Sidnell

Music by Anne M. Gibbon

PLAY-TIME GAME	1284
ANIMAL GAME	1286
BUNTY'S TOYS	1288
OVER THE MEADOW	1290

SIX DANCES BY TINY TOTS

Words by Lucy M. Sidnell

Music by Anne M. Gibbon

DANCE WITH ME	1292
BROWN SPARROW'S DANCE	1294
LADY LILAC	1296
YES, I WILL	1298
TINY JAP DANCE	1300
FAIRIES	1302

CONTENTS

ix

SONGS FOR CHILDREN OF SIX AND SEVEN

Words by Olga Sheirson

Music by D. H. Wassell

	PAGE
I HAD A BROWNY HEN	1304
THREE MEN ON A JOURNEY	1306
MIÖCHIN	1308
PIXIE BOY	1310
MORNING HYMN	1312
MORNING SONG	1313
SUMMER DAYS	1316
SINGING TO ME	1318
SLUMBER SEA	1320
BELLS	1321

FESTIVAL SONGS

Words and Music by Mary C. Walker

BIRTHDAY WISHES	1323
BULB TIME	1324
THE DAFFODIL	1325
SPRING SONG	1326
MAY FESTIVAL	1327
HARVEST FESTIVAL	1328
NOVEMBER FIFTH	1329
CHRISTMAS TIME	1330

SINGING GAMES FOR CHILDREN OF SIX AND SEVEN

Words by Olga Sheirson

Music by D. H. Wassell

GREEDY BIRDS	1331
AT THE FARM	1333
THE MAGIC PIPER	1336
PETER'S PIG	1339
HOBBY-HORSES	1341
THE MAGIC MILL	1343

PRACTICAL RHYTHMIC STUDIES

By Kathleen Mortimer and Gwynne Davies

I. FIRST LESSONS IN RHYTHMIC MOVEMENT

	PAGE
FIRST STEPS FOR THE TINIES	1345
MARCHING SONG—THE BAND. (<i>Music</i>)	1346
BAND SELECTION. (<i>Music</i>)	1347
TINIES' GAME. (<i>Music</i>)	1349

2. PREPARATORY EXERCISES FOR CHILDREN OF FIVE AND SIX

PULSE	1351
March, run, trip in time to music—Formal exercises to follow the above	
INTRODUCTION OF PULSE. (<i>Music</i>)	1352
NOTE-STEPPING. (<i>Flag Game</i>)	1354
Formation—Movement—Two groups moving together	
QUICK AND SLOW TIME: THE CLOCKWORK TRAIN	1355
Free formation—Movement	
LOUD AND SOFT SOUNDS: THE WIND. (<i>Music</i>)	1356
Free formation—Formal exercise	
HIGH AND LOW SOUNDS: GNOMES AND FAIRIES. (<i>Music</i>)	1358
Free formation—Formal exercise—Dance of the gnomes and fairies	
MAJOR AND MINOR MODE: LITTLE FOLKS BOTH GAY AND SAD. (<i>Music</i>)	1363
Free formation—Formal exercise	

3. BEATING TIME FOR CHILDREN OF SIX TO EIGHT

INTRODUCTION OF STRONG BEATS: EXERCISES	1365
EXERCISES FOR BEATING TIME. (<i>Music</i>)	1366

4. LITTLE RHYTHMIC PLAYS AND DANCES

RABBITS. (<i>Music</i>)	1368
BEES. (<i>Music</i>)	1370
Formation—Movement—Dance of the flowers	
FLYING A KITE. (<i>Music</i>)	1372
Introduction—Movement	
SAILORS. (<i>Music</i>)	1375
Introduction—Movement	
SUNSHINE AND RAIN	1378
Dance of the sunbeam fairies—The wind: movement of the clouds—Dance of the raindrops	
—Return of the sunbeam fairies	
SUNSHINE AND RAIN. (<i>Music</i>)	1379

CONTENTS

xi

5. GAMES AND DANCES

	PAGE
THE STAGE COACH	1382
Entrance of postboy—Song and dance—Arrival and departure of stage coach—Final dance	
THE STAGE COACH. (<i>Music</i>)	1384
THE TOWN CRIER	1387
Introduction—Country dance—Entrance of town crier—Song: The Golliwog—Entrance and capture of Golliwog—Repetition of country dance	
THE TOWN CRIER. (<i>Music</i>)	1390
THE WATCHMAN	1394
Introduction—Song: The Watchman—Dawn: awakening of fairies—The children's awakening—Morning revels	
THE WATCHMAN. (<i>Music</i>)	1397
NOTES ON THE TEACHING OF RHYTHMIC WORK	1402
Co-ordination of movement—Grading of series	

SOME MARCHING TUNES

By Paul Edmonds

MARCHING TUNES 1 TO 5	1403
LEFT RIGHT. (<i>Marching Song</i>)	1408
HERE WE GO MARCHING. (<i>Marching Song</i>)	1410
SOME DAY I SHALL BE A SAILOR. (<i>Marching Song</i>)	1412

FOLK DANCE FOR LITTLE FOLK

THE CHIMES OF DUNKIRK. (<i>Music and Movements</i>)	1414
SHOEMAKERS' DANCE. (<i>Music and Movements</i>)	1415
GERMAN HOPPING DANCE. (<i>Music and Movements</i>)	1416
SWEDISH RING DANCE. (<i>Music and Movements</i>)	1417
GERMAN CLAP DANCE. (<i>Music and Movements</i>)	1418
THE ROUNDABOUT. (<i>Music and Movements</i>)	1419
I SEE YOU. (<i>Music and Movements</i>)	1420
WASHING SONG AND GAME. (<i>Music and Words</i>)	1422
CHAIN DANCE. (<i>Music and Movements</i>)	1424
ENGLISH HARVESTERS' DANCE. (<i>Music and Movements</i>)	1426

PHYSICAL EDUCATION

By Marjorie Harrison

PHYSICAL EDUCATION IN INFANTS' SCHOOLS	1428
Dependence of physical education on otherschool factors—The playground—Hall—Apparatus—The time-table—The marking out of playgrounds—The children—The teacher—The lesson—Some guiding principles—Suggestions for lessons for new entrants—Small apparatus—Agility climbing apparatus—Suggestions for lessons for infants other than new entrants—Class activities to start the lesson—Compensatory movements—Agility movements—Dance	

ILLUSTRATIONS IN VOLUME V

DRAMATIC WORK IN THE INFANTS' SCHOOL

	FIG.	PAGE
ENGINE DRIVER	1	1154
DRAMATIC PLAY: HOSPITALS	2	1155
UNDIRECTED IMAGINATIVE PLAY: USE OF CHAIRS AND TABLES (AEROPLANE)	3	1156
UNDIRECTED DRAMATIC PLAY (ARMY LORRY)	4	1156
SIMPLE SETTING FOR "THE PIED PIPER"	5	1158
DRAMATIC PLAY (AMBULANCE DRIVERS)	6	1159

MUSIC AND MOVEMENT

VOICE TRAINING EXERCISES

MUSICAL PHRASES	1, 2, 3	1261
HOLDING AN IMAGINARY FLOWER	4	1262
BREATHING EXERCISES	5	1262
EXERCISES IN KEYS D, E \flat , AND E	6, 7	1263
EXERCISES IN KEYS D AND E \flat	8	1263
EXERCISE IN KEYS A \flat , A, AND B \flat	9	1264
EXERCISE IN KEYS D, E \flat , AND E	10	1264
EXERCISE IN KEYS D \flat AND D	11	1264
EXERCISE IN KEYS D, E \flat , AND E	12	1265

NURSERY RHYMES TO MUSIC

"LITTLE BOY BLUE, COME BLOW YOUR HORN"	13	1277
"HAVE YOU ANY WOOL?"	14	1279
"THERE CAME A BIG SPIDER"	15	1280
"WHEN THE PIE WAS OPENED"	16	1281
"MAY I GO WITH YOU, MY PRETTY MAID?"	17	1283

SINGING GAMES

"WE'LL PLAY AT HORSES"	18	1285
"WE'LL BE BABY DUCKS TO-DAY"	19	1287
"BROWN BEES ARE HUMMING"	20	1291
"FINDS A WEE PARTNER"	21	1297
"A LITTLE STREAM RUNNING DOWN THE HILL"	22	1299
"HOW THEY DANCE, YOU SEE!"	23	1301
ARRANGEMENT OF PLAYERS. (<i>Grvedy Birds</i>)	24	1332
" " (<i>At the Farm</i>)	25	1335
" " (<i>The Magic Piper</i>)	26	1338
" " (<i>Peter's Pig</i>)	27	1338
" " (<i>Hobby Horses</i>)	28	1340
" " (<i>The Magic Mill</i>)	29	1344

PRACTICAL RHYTHMIC STUDIES

FORMATION OF PLAYERS. (<i>The Flag Game</i>)	30	1354
ARRANGEMENT OF PLAYERS. (<i>The Clockwork Train</i>)	31	1355
GNOMES AND FAIRIES	32-34	1359-61
ARRANGEMENT OF PLAYERS. (<i>Gnomes and Fairies</i>)	35	1362
BEES SIPPING HONEY FROM THE FLOWERS	36	1371
ARRANGEMENT OF PLAYERS. (<i>Sunshine and Rain</i>)	37	1378
CLOUDS CLOSING ROUND THE SUNBEAM FAIRIES	38	1380
ARRANGEMENT OF PLAYERS. (<i>The Stage Coach</i>)	39	1383

	FIG.	PAGE
<i>THE POSTBOY BLOWING HIS HORN</i>	40	1383
<i>ARRANGEMENT OF PLAYERS. (The Town Crier)</i>	41	1387
<i>TOWN CRIER AND BOYS SING TO GIRLS</i>	42	1389
<i>CAPTURE OF THE GOLLIWOG</i>	43	1393
<i>ARRANGEMENT OF PLAYERS. (The Watchman)</i>	44	1394
<i>MIDNIGHT. BIG BEN STRIKES TWELVE</i>	45	1396
<i>BIG BEN STRIKES FOUR</i>	46	1400

FOLK DANCES FOR LITTLE FOLK

<i>THE SHOEMAKER'S DANCE. (Formation)</i>	47	1415
<i>SWEDISH RING DANCE. (Formation)</i>	48	1417
<i>I SEE YOU</i>	49	1420
<i>WASHING SONG AND GAME</i>	50	1423
<i>CHAIN DANCE. (Formation (a) and (b))</i>	51	1424
<i>ENGLISH HARVESTERS' DANCE</i>	52	1426

PHYSICAL EDUCATION IN INFANTS' SCHOOLS

<i>A GRASS COURT FOR PHYSICAL ACTIVITY</i>	1	1429
<i>P.E. LESSON INDOORS</i>	2	1430
<i>A SUGGESTED PLAYGROUND PLAN</i>	3	1432
<i>LARGE STACKABLE CLIMBING APPARATUS</i>	4	1434
<i>CLIMBING APPARATUS OUT-OF-DOORS</i>	5	1434
<i>PHYSICAL ACTIVITY WITH MUSIC OUT-OF-DOORS</i>	6	1438
<i>CHILDREN RESPONDING TO THE CLICK OF CASTANETS</i>	7	1439

DRAMATIC WORK IN THE INFANT SCHOOL

ALL young children spend a good deal of their waking hours, consciously or unconsciously, in a world of make-believe. The element of fantasy is especially prevalent up to the age of four years, and this is as real to them as the concrete world around. In watching these children in play situations, the various roles of mothers, fathers, engine drivers, animals, and many others are assumed in unpredictable order, and are lived through with great intensity. All and sundry materials are used to further this activity—boxes, planks, tables, and chairs, bits of material, old hats—anything that is near at hand will do. I recall seeing a small boy seize with great joy on a wooden capital F and use it as a pistol—first class ingenuity. A row of chairs will serve as a bus or train, and children group together and sit contentedly while the situation lasts—we can see the social value in this type of play where group interests are just beginning to show, and sharing and give-and-take fall into a natural rhythm, quite unforced and spontaneous.

Make-believe and Reality

As the child develops, this make-believe world also enlarges its scope, but a changing conception emerges. There is a growing realization of the difference between make-believe and reality. The dressing-up box is the focal point—bits of finery are put on, and from this an idea is born—a wedding, or procession of some sort, even a funeral is played out, often with real attention to detail. A leader is often produced from the group who directs proceedings. This make-believe has attained a conscious level, most of it being mimed with very few words spoken—the language of movement and gesture having a natural and primitive appeal. At this stage I have seen a whole class of children enter into a real experience. A little

girl, the proud possessor of a nurses' outfit was the inspiration. The children in this class were free to choose their own activity for a long period during the day, and the thought of being nurses had a tremendous appeal. Almost all the girls produced some sort of head-gear and apron either in cloth material or paper, and were ready for anything. Patients were the next objective, and sundry boys suffering from cuts and bruises were the victims. They were made to lie down and be bandaged, tables being used for beds. At the end of the period discussion followed, and everyone was in favour of making a real hospital "like the one round the corner." During the following days the whole room was converted into a hospital ward, complete with matron, sister, doctors, and even an almoner. A dispensary was set up with bottles of coloured fluids for medicines, and synthetic blood was made to daub some "wounded" limbs. An ambulance was constructed complete with stretcher, which after one or two trials really supported a body. This dramatic interest continued for three weeks with mounting enthusiasm, and any stray visitors in the school were expected to pay a visit to a patient in hospital for treatment. The children gained great satisfaction from this play, and incidentally it gave a wonderful fillip to the basic skills which naturally arose from these activities—the paying out of money, the keeping of accounts, the time observed on the clock face, and the displaying of necessary notices. During this time, these children were not consciously "acting," but were living in a real situation.

The same type of experience occurred in another class, when this time the room was eventually converted into a seaside. The children had returned from their summer holidays, most of them having been to the seaside, and wished to play out their experiences. A vast amount of sand and water was imported,

orange boxes were made into a promenade and pier, Punch and Judy and Pierrot shows were erected, and bathing costumes were the fashion of the day. This again lasted and kept its interest for several weeks, providing a rich fund of enjoyment, and enriching the content of the



FIG. 1
Engine Driver

basic skills. These, and many other similar interests, give scope to the wealth of imaginative material in the child's mind, and form the basis of real dramatic play.

Some children like and ask for a stage on which to act their own little group efforts. I have seen groups of about eight children making up a rather loosely constructed story, and working it out in an improvised setting. Tables have been put together, slats of wood making uprights so that a front curtain could be used; an added backcloth has made the whole erection into a "proper" place in which to act. The teacher has had very little part to play in this spontaneous activity, and indeed her role here is decidedly in the background, or rather, in the wings. This play gives such real enjoyment and satisfaction, and is such a means whereby the less happily adjusted child

can gain so much benefit, that time must be provided in the Daily Programme for its practice.

Whilst this undirected activity is essential for the fulfilment of the child's needs, the sense of the dramatic element has such a universal appeal to children of all ages, that the teacher must give further provision for its expression in another way. This will take the form of more directed dramatic work which as a first requisite must give enjoyment, thereby stimulating and encouraging the children to express their ideas in situations and stories. Bearing in mind the fact that miming, which implies movement of the body without speech, seems to have a primitive appeal in dramatic expression, this approach must be given full scope when planning the lesson. It is essential to use the whole class, and not to rely at first on the selection of individual children—we have witnessed the child who has been chosen to play a certain character, and when confronting the others is frozen to immobility. Children love doing things together, and lose any self-consciousness which might arise in isolation.

Mime

The simplest form of miming for children is that of impersonating different characters. A large clear space is necessary in order to give scope for variety of movement for the whole class. Characters already met with in stories give ample material, e.g. kings, queens, princesses, servants, gnomes, giants, policemen, old men, drummer boys, gallant knights on horseback, and many others. A description of the appropriate type of costume helps in creating a more vivid picture. For instance, the king might be wearing a gold crown, and a beautiful velvet cloak. The queen might wear a long heavy dress complete with a train sweeping behind, giving her an air of dignity; the princess in frills, perhaps playing with a ball in the garden. These preliminary descriptions create a setting, and help the children to get right into the skin of the character. If the teacher is fortunate enough to be able to improvise some background music, either with piano or percussion while the children are

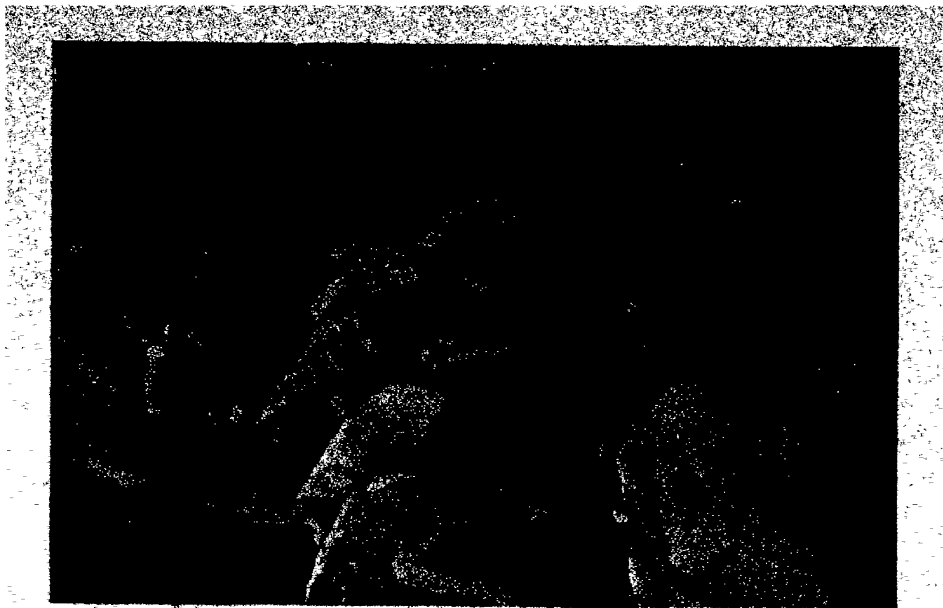


FIG. 2
Dramatic Play: Hospitals

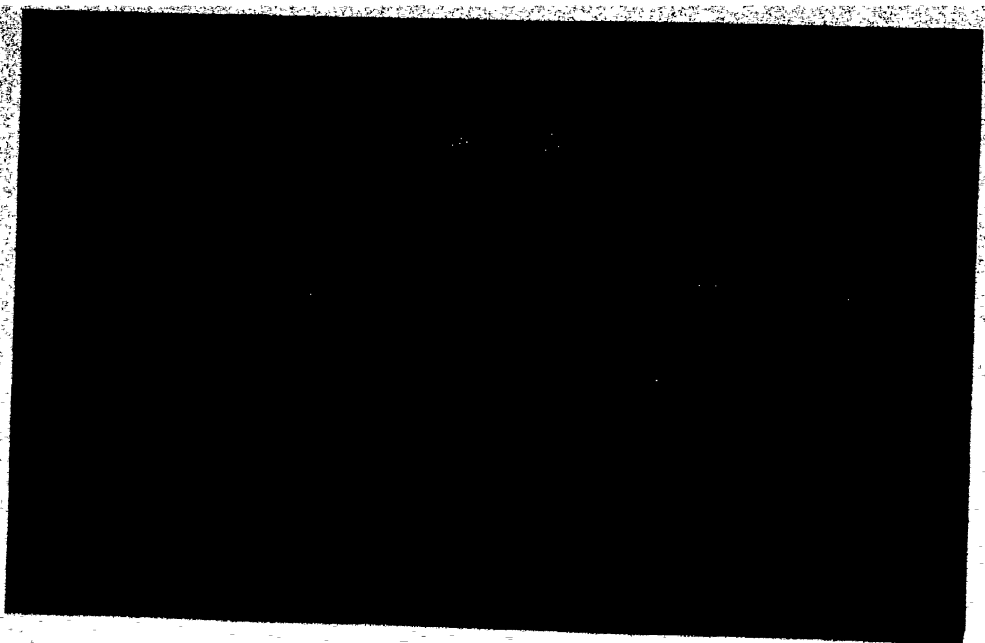


FIG. 3

Undirected Imaginative Play: Use of Chairs and Tables (Aeroplane)



FIG. 4

Undirected Dramatic Play (Army Lorry)

moving, this adds tremendously to the effect of creating an atmosphere.

Occupational movements are also enjoyable for their own sake. Hand and arm movements can include chopping, sawing, lifting, and carrying a heavy jar, hauling a rope, swinging a large hammer, carrying a heavy sack, beating a carpet. Gardening activities such as digging, hoeing, sowing, watering—street activities including driving, pumping tyres, sweeping the road, directing the traffic, are most enjoyable in playing out. If the children can work in bare feet, so much the better; heavy boots have a restricting effect on movement. In concentrating on footwork, introduce different kinds of ground, e.g. walking on sand, on a hot pavement, in a muddy lane, in water, over stepping stones, through dry leaves, over a plank, or a stony beach. A realization of the difference in ways of walking can thus be experienced. Head and eye movements can be used such as watching a bird in flight, following an aeroplane in the sky, seeing a ship out at sea, watching a firework explode, etc.

At this stage children will have learnt to use their whole bodies in expression, and this leads to the next step, which is the introduction of a dramatic situation. It is more difficult for young children to hold a complicated story in mind, and as an introduction it is helpful to let them act short episodes of everyday situations. These can be related to the time of year. For instance, during the snowy weather the following scene could be used. Let the children be snowflakes of all shapes and sizes, using their bodies to make varying patterns, fluttering and whirling. Improvised music played softly would help, at the same time avoiding too pronounced rhythms. The snowflakes gradually settle on the ground and all is still. Some children come and begin to make snowballs, using their hands well to press the snow together. When they have made large piles, a snowball fight ensues where strong vigorous action is necessary—everyone returns home tired but happy.

The same kind of treatment may also be used in an autumn scene, e.g. the fluttering of the falling leaves, settling on the ground, road sweepers clearing the paths, putting the leaves

into barrows, pushing the barrows along, and emptying leaves into large heaps.

A Guy Fawkes scene would be an exciting theme where the children could be different kinds of fireworks making themselves into Catherine wheels, squibs, rockets, gathering wood for the bonfire, piling it up high, and dancing around it when it is burning.

All these interesting situations can be improvised quite easily and naturally, giving great delight in the hall lessons. Another attractive topic is "Going to the Seaside." Starting from home, carrying luggage, getting into the train, looking out of the window, eating lunch, arriving at destination, going down to the beach, digging, paddling, undressing, swimming, rowing, hauling nets, gazing in pools, and bringing out treasures. There is ample material here for several lessons and it proves most popular with the children. "Moving House" is also great fun. Unrolling and nailing down carpets, climbing ladders and hanging pictures, carrying different articles of furniture large and small, polishing tables and endless other jobs.

Dramatizing a Story

By the time children are used to sustained action in these varying situations, they will be ready and able to dramatize a whole story. It is most important to include every child and not to rely on a selected few, even if some are used for the more static roles such as parts of a house or wood. Certain stories lend themselves admirably to this treatment, these being: the Pied Piper of Hamelin, Sleeping Beauty, Cinderella, Story of the Springtime, Sonya and the Twelve Months, Snow White.

To show what can be made from the story of the Pied Piper, the following approach has afforded very satisfying results. The characters are discussed in detail, and mimed by all the children, e.g. what kind of man would the Mayor be? perhaps fat and very pompous, with an ungainly walk. Many movements can be related to the Piper. Other characters include mothers, fathers, children, rats, the corporation. The setting needs to be exceedingly simple. The houses in the street can be represented by

chairs—a table and chair will serve as the Town Hall—the river can be marked on the floor, and a label bearing the name Mountain placed on a chair. Each house can contain mother, father, child, and rat. This could be a suggested order of procedure—

1. Mothers help fathers to prepare for work.
2. Fathers wave good-bye and walk up street to the wood where they proceed to chop trees, etc. (left to choice).
3. Mothers get on with housework (choice) while children play in the garden.
4. Rats run in houses, squealing and eating food.

The dialogue used in the action of the play is quite spontaneous and simple and arises naturally from the unfolding of the story. If the story is told simply with a good sense of characterization, children should have no difficulty in finding the right words to express what they feel, for drama is a happy combination of speech and movement, and can be achieved quite easily by the time the children reach the top of the Infant School; that is, provided they have had the necessary background and preparation.

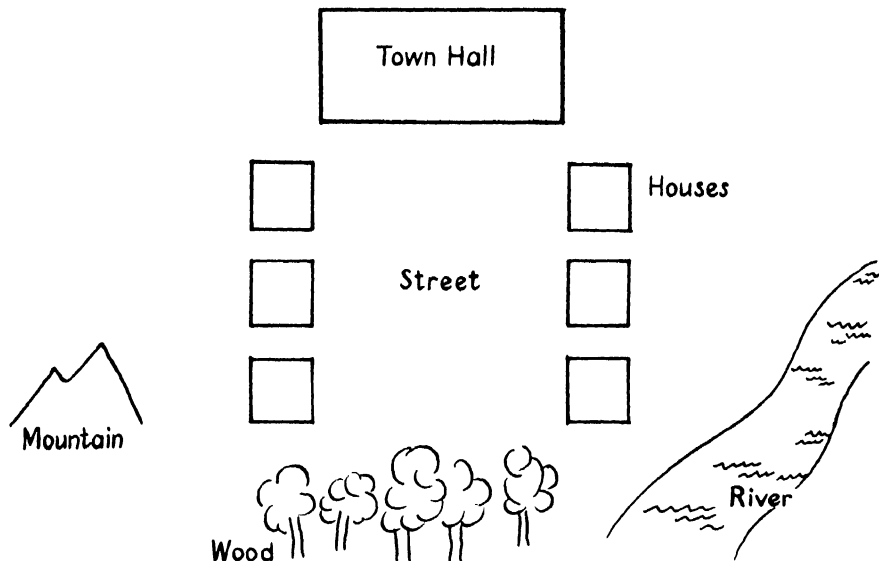


FIG. 5

Simple Setting for "The Pied Piper"

5. Mothers jump on chairs in fright.
6. They come out of houses, consult each other, and decide to approach the Mayor.
7. They proceed down the street to the Town Hall.
8. Mayor enters followed by Corporation (each in character).
9. Mothers complain about the rats.
10. Enter the Piper dancing (dialogue with the Mayor). He then plays tune as he dances through street.
11. Rats follow to the river, where they all plunge in bar one.
12. Piper returns, whilst everyone rejoices.
13. He is spurned by the Mayor, and decides to take his revenge.
14. The Piper plays a tune and children run from houses following him till the Mountain is reached.
15. Mothers very sad, and return home weeping.
16. Fathers return to a sad homecoming.

Group Plays

These prove very popular with the older children in the Infant School. The class can be divided into four groups, allowing ten to twelve children in each. Four leaders are chosen, who will each tell a story, either known or made up, to his own group. Parts are then allotted by the leader, and rehearsals can immediately take place.

The dressing-up box will probably be very freely used, and the children encouraged to make their plays as interesting as possible. At the end of the practice period, each group will perform to the others. It is amazing what

ingenuity children use when allowed to produce their own plays in this way. Every child is afforded an opportunity to take part in this group activity.

There is a small body of opinion which raises some objection to children acting before an audience, thereby encouraging them to "show off." I am sure that there is some danger of this happening where children are prepared long beforehand for a particular event such as a Xmas Concert or a May Festival. In this case,

There can be little value in young children learning plays from books. Even during the Junior school stage, it is of far more value to be able to create for oneself. There are vast numbers of actable stories in literature, history and even geography, and to build up scenes from these needs thought and effort as well as creative ability. How much more exciting to make up dialogues appropriate to characters in a story, than to learn grammar in the form of dull unrelated exercises.



FIG. 6

Dramatic Play (Ambulance Drivers)

the audience can be too much in mind, and the action becomes artificial and stilted because the children have outgrown the interest. But I have found that children take great pleasure in acting to each other and very often a school has its Friday afternoon concerts where children entertain each other right royally.

When children are aware that they are "acting a part" they are quite ready to act to others. There is clearly a difference between dramatization of this kind and fantasy play; children in the latter case live completely in their own world.

The Dressing-up Box

This is a very important item in the make-up of a classroom. This need not entail elaborate and too well made costumes. The simpler they are the better, for the reason that they will be able to serve many purposes. Large pieces of odd materials, old lace curtains, simple paper crowns, lengths of ribbon, and an old hat or two will be extremely satisfying. As the materials will assumedly become very grubby with so much use it is an advantage to have those which can be easily washed. To deck oneself out in something "from the box" is a

great delight to most children. I remember watching a boy sitting entranced on an orange box with an old sailor hat stuck on the back of his head—he was well away at sea.

Properties

Elaborate properties and scenery are not really necessary. Children like to get inside or behind something, and the same object can serve many purposes. For instance, a draped clothes horse may represent a house, shop, inn, room or garden, and has the advantage of being easily moved around. Thrones are very popular, and these are quickly made by fixing a gaily painted piece of shaped cardboard to the back of a chair.

Orange boxes can be transformed into ships, trains, or aeroplanes, if needed. Children are quite able to think out and make these things for themselves during the handwork periods. Boys especially seem to delight in waving swords around; if made of wood care should be taken that there are no sharp edges or points; rolled up paper swords are better for small children.

Puppets

The use of puppets in play-making has grown in popularity. This craft serves a useful purpose, but should in no way be a substitute for children themselves acting. The puppet is the projection as it were, of the child into a character, and the performance necessarily entails action of the hand in a rather cramped position behind a small stage. Real characterization means using the whole body to express what the character feels—anger, fear, sorrow, joy must be felt in every muscle, and free movement needs to be allowed. In puppetry there is more emphasis on clear speech than dramatic action, and in this way it has an important contribution to make.

In conclusion, I would say that dramatic expression, including fantasy and make-believe, undirected and directed dramatic work have infinite value in the school curriculum. Generous time should be allowed for this activity at every stage of growth. The results are more than worth while and will reveal themselves in free, graceful movement, confidence, clear speech, and joy in creation.

PERCUSSION BANDS

INTRODUCTION

PERCUSSION band work has now reached the stage in which grading is necessary and some form of systematic training is required for steady progress. This is particularly needful in an Infants' Department in which there may be as many as eight bands. Each band should have its special points of interest, no two should be treated alike or have identical experiences, each should make individual progress and yet be linked to the others as parts of a whole.

It is with the thought of continuous progress that this course of training has been prepared. The weekly lessons are outlined with a view to co-operation, teacher with teacher, resulting in steady achievement in musical progress.

The general plan is as follows: each term is divided into two halves. Each six lessons is given to a particular thought or aspect of training. Thus in Lessons 1 to 5 new material will be handled, then in Lesson 6 revision will follow in the form of a concert. The division of the term into two separate groups enables the teacher to present something fresh to the children. The material may even be the same, but the change of presentation prevents monotony and gives added illumination. This may consist in a realization of pulse, or of contrast in movement or tone; each may be apparent in the same music, yet only one is brought to the notice of the children at a time.

Contrast is essential in every way. It applies to the actual materials in use, therefore to the instruments played by the children. The following line of instrumental progress has been followed. Players of 4 and 5 years of age have tambours (tambourines without jingles), bells, rhythm sticks and certain solo instruments. At 6 or thereabouts the instruments are drums, tambourines, and triangles. Cymbals are the next to be added as a group. When this takes place, drums are ready to go into the background and represent the bass. They respond to the beat while the rest continue to follow the melody

pattern. By the age of 7 the children are ready for further part-playing; triangles are supported by drums, tambourines by cymbals, while the solo triangle still holds its own as the favourite instrument.

Although the lessons here outlined represent a two-year scheme of work, it is not desirable that this should be rigidly followed. Each class must go at its own pace; one part may be more quickly assimilated, another may need longer time given to it. The latter applies particularly to the experiences during the second year, in which each half-term's work can be extended to a full term. The original intention was to make it a three-year course, but lack of space prevented this from being carried out. The material, therefore, has been fitted into rather a confined area. It is hoped, however, that the suggestions may be of help to the teacher in supplying new material in the form of exercises, songs and pieces. The Scope of Training has this specially in view.

Memory training comes first, in regard to actual teaching method, for the approach to music is undoubtedly through the ear before the eye. Songs are the simplest form of memory playing. Nursery Rhymes come first as the words are already known, and it is the pattern of the words that is followed by the children in their playing. National Melodies also have their place and are a valuable means of teaching musical form. Sight-reading is first introduced as Exercises and each exercise is related to a band song or piece.

As the children's musical powers increase, their knowledge of notation and musical structure unconsciously develop. Interpretation, however, should always be the aim of the teacher. It is when the children enter into the spirit of the music that music enters into their lives as something beautiful to possess. Percussion bands can be the means of arousing this interest in music without which no true appreciation of it can be developed.

FIRST YEAR

LESSON PLAN

FIRST TERM

LESSONS I-VI

Contrast in Speed

Scope of Training

- I. Walking Music .
- II. Running *v.* Walking.
- III. Slow Walking.
- IV. Stop.
- V. Revision of Speeds.
- VI. Concert.

LESSONS VII-XII

Pulse Realization

Scope of Training

- VII. "One, Two."
- VIII. "One, Two, Three."
- IX. Revision.
- X. "One, Two, Three, Four."
- XI. Revision.
- XII. Concert.

SECOND TERM

LESSONS I-VI

Contrast in Tone

Scope of Training

- I. Light and Dark Music.
- II. Light and Dark (continued)
- III. Dark Music (Strong and Gentle)
- IV. Light Music (Strong and Gentle)
- V. Near and Far Away.
- VI. Concert.

LESSONS VII-XII

Sight-Reading

Scope of Training

- VII. Two Time.
- VIII. Three Time.
- IX. Comparison (2 *v.* 3).
- X. Four Time.
- XI. Comparison (3 *v.* 4).
- XII. Concert.

THIRD TERM

LESSONS I-VI

Speed Relationship

Scope of Training

- I. Walking and Running.
- II. Varied Speeds.
- III. Walking and Dancing
- IV. Contrast in Tone.
- V. New Songs and Old.
- VI. Concert.

LESSONS VII-XII

Additional Instruments

Scope of Training

- VII. Small Triangles Added.
- VIII. More Music for Small Triangles.
- IX. Echo Music.
- X. Solo Tambourine Added.
- XI. More Tambourines.
- XII. Concert.

SECOND YEAR

FIRST TERM

LESSONS I-VI

Beating Time




Scope of Training

- I. Two-Pulse.
- II. Two-Pulse (continued).
- III. Three-Pulse.
- IV. Three-Pulse (continued).
- V. Revision.
- VI. Concert.

LESSONS VII-XII

Single Bar Patterns

Scope of Training

- VII. Four-Pulse.
- VIII. 
- IX. Same Pattern (continued)
- X. 
- XI. 
- XII. Concert.

SECOND TERM

LESSONS I-VI *Two-Bar Patterns* Scope of Training



- III. Revision.
IV. Introduction of Time Names
V. Inclusion of Minims
VI. Concert

LESSONS VII-XII *Two-Bar Patterns (continued)* Scope of Training

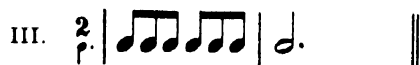


- IX. Four-bar phrase, Three-Pulse.
X. Four-Pulse.
XI. Eight-bar Sentence, Four-Pulse.
XII. Concert

THIRD TERM

LESSONS I-VI *Compound Time* Scope of Training

- I. Simple *v.* Compound Time



- V. Revision
VI. Concert.

LESSONS VII-XII *Two-Part Playing* Scope of Training

- VII. Independent Playing, Four-Pulse.
VIII. Three-Pulse
IX. Starting on the Weak Beat.
X. Weak *v.* Strong Entries, Four-Pulse
XI. Three-Pulse.
XII. Concert

FIRST YEAR (1st Term)

LESSONS I-VI CONTRAST IN SPEED

Scope of Training

The children's first response to rhythm is through realization of movement in music. This is linked with the varying speeds of animals and other living creatures. Songs are invaluable, as the words give meaning to what is being done in the form of physical expression. The type of song which is most helpful for instrumental interpretation is that in which the song has been extended by the addition of music for free movement. The rhythmic expression which completes it can be stepped or played, according to the immediate purpose in view.

The instruments played at this initial stage are

rhythm sticks and bells. One or other is chosen according to the character of the music; sticks for speed contrasts, and bells for realization of pulse and response to the beat. During the first few weeks of instrumental experience the band is not a separate lesson, it is linked directly with songs and rhythmic stepping.

At first the children's response may be lacking in co-ordination, but before long they gain control of their instruments, and become sensitive not only to the movement but to the mood in the music.

Class formation is in the form of a circle, while the training is confined to solo or massed playing, during the first half of the term. At the beginning of band experience the instruments really provide a background or accompaniment to rhythmic movement, then gradually come more and more into the foreground.

LESSON I

WALKING MUSIC

EXERCISES

Sticks. The children are asked to listen to find out whether the music runs or walks. (Teacher plays the half-scale F to C and back, two walking sounds on each note.) (1) Children listen until told to "tap" at bar 5. (2) The order is given, "Yellows step, reds tap." Then (3) "Reds step, yellows tap."

Bells. The half-scale is now played on the

dulcimer, or on the piano two octaves higher than voice compass. Walking speed, two-pulse. All play bells. Bell leader chosen. Exercise repeated. (If desired another leader is chosen and the bell music played again.)

DULCIMER STORY. Pussy goes out for a walk. He goes to sleep under a tree and the raindrops fall. He loses his way when returning home, retraces his steps and finds it again. (*Dulcimer Stories*, "Pussy," page 22.)

After hearing the story the children join in and play their bells while the music only of the story

EXERCISE—HALF SCALE F-C

"One Two"

Arr. by L. E. DE RUSSETTE



"One Two Three"



"One Two Three Four"



is played again. The story can also be acted by one child, then another.

SONGS. "Pussy." Bells played during piano music. Bell leader chosen. Song repeated.

"The Duck." Bells and sticks. (*The Elephant*, Nos. 7 and 9.)

"A Fairy Sailing." Bells played (*Bell Songs*, No. 13.)

PIANO MUSIC. "The British Grenadiers," or any other march, kept to steady walking speed. Yellow sticks tap, reds walk, then vice versa.

FIRST YEAR (1st Term)

LESSON II

RUNNING V. WALKING

EXERCISE. Play F to C and back, four running steps on each degree of the scale. (1) Children listen, then all tap sticks from bar 5 onwards. (2) Yellows tap, reds step. (3) Order reversed.

DULCIMER STORY. Sandy went out with his master and they took a ball with them. Wherever the ball was thrown the dog ran and brought it back. (*Dulcimer Stories*, "The Dog and the Ball," page 18.)

MOVEMENT SONG. "A Little Dog with Frisky Feet." Sticks represent dog running during movement music. (*The Elephant*, No. 8.)

"Pussy." (Bell accompaniment.)

"The Honey Bee." During the piano music bells are muffled by being held in the children's hands. They then rattle instead of ring. (*Bell Songs*, page 16.)

A Song of Speeds. "When we walk, When we run." First and last sections only. The song is first sung, then the music is repeated, piano only, while yellows step, reds tap. After this reds step, yellows tap. (*Loose Leaf Music G.3.*)

PIANO AND BAND. Four bars of running, four bars of walking music. (Sticks tapped.) (Music: Walking-Running.)

WALKING—RUNNING

LOUIE E. DE RUSETTE

The musical score is for a piece titled "Walking-Running" by Louie E. de Rusette. It is written for piano and percussion in 2/4 time, key of D major. The score is divided into three systems. The first system begins with a forte (f) dynamic and ends with a piano (p) dynamic. The second system begins with a forte (f) dynamic. The third system begins with a piano (p) dynamic. The piano part features a melody in the right hand and a bass line in the left hand. The percussion part uses a bell for the melody and sticks for accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

THE DOG

Briskly

Words and Music by LOUIE E. DE RUSETTE

A lit-tle dog with fris-ky feet, Once met a lit-tle

The first system of music is in 2/4 time. It features a vocal melody on a single staff and a piano accompaniment on grand staves. The lyrics 'A lit-tle dog with fris-ky feet, Once met a lit-tle' are written below the vocal staff. The piano part consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

boy, And when he saw him in the street, He wagged his tail with joy.

The second system continues the melody and accompaniment. The lyrics 'boy, And when he saw him in the street, He wagged his tail with joy.' are written below the vocal staff. The musical notation follows the same format as the first system.

Movement Music

The third system is labeled 'Movement Music'. It continues the piano accompaniment from the previous systems, featuring a flowing melody in the right hand and a supporting bass line in the left hand.

The fourth system continues the 'Movement Music' section, showing further development of the piano accompaniment with a consistent melodic and harmonic structure.

FIRST YEAR (1st Term)

LESSON III

SLOW WALKING

EXERCISE. Let a rather small boy (or girl) walk across the room. Then ask him to walk slowly. Reproduce his speed on the piano. When played again it will be tapped by the class. Then ask a longer-legged girl (or boy) to see if she can walk even more slowly. The music is now linked with her speed and sticks tapped.

Song of Speeds. Add "When we're tired" Yellows tap, reds step, then reverse order.

DULCIMER STORY. John's Grannie goes for a walk. The rain comes, she takes shelter in a school and finds that she is in John's class. She listens to the singing of "Baa, baa, Black Sheep," "I Hear Thunder," and other songs. ("Grannie," *Dulcimer Stories*, page 22.)

SONGS. "Listen to our bells that ring." "Twinkling Stars." (*Bell Songs*, Nos. 5 and 12.) "The Elephant." "The Snail." (*The Elephant*, Nos. 1 and 6.)

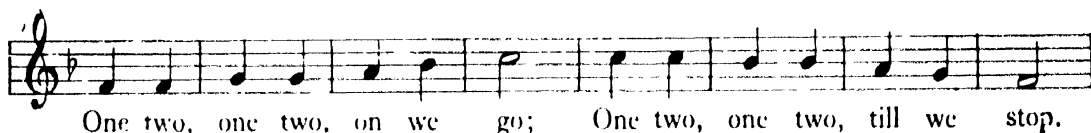
PIANO MUSIC. "Giants, Fairies, Dwarfs" (Bars 1-8). (Loose Leaf Music, Series H, No. 9.)

FIRST YEAR (1st Term)

LESSON IV

STOP

EXERCISE



(1) *Walking.* Above exercise. The usual form of group division is used for stepping or tapping: yellows and reds.

(2) *Slow walking.* "Slowly, slowly on we go, slowly, slowly, till we stop." (Music, see above.)

(3) *Running.* The same exercise is played, four quavers in a bar. While some children run, the rest tap their sticks. Words can be sung or not as desired.

Song of Speeds. Complete this by adding the "resting" period. (Bars, 16-21.)

MARCH. A short singing march, such as

"This is the way we march along," is helpful to impress the need for stopping directly the song ends. One group after another can march in turn until the whole class has been chosen. The song can easily be repeated six times. Bells form the best accompaniment. When walking in a circle, the children can be told to hold their bell with the outside hand. Next time it can be the inside hand. (Music: "A Song March.")

OTHER SONGS. "Hickory Dickory Dock." Sticks are tapped lightly to show that the clock ticks on and on, even after the song comes to an end. (Reds tap, yellows sing.)

FIRST YEAR (1st Term)

LESSON V

REVISION OF SPEEDS

During the lesson each exercise is related, by the children, to a song and to piano music.

WALKING. Half Scale (see Lesson I).

Songs. "Pussy." (Bells.)

March. (Sticks.)

RUNNING. Exercise (see Lesson II).

Songs. "The Dog" and "The Honey Bee."

Piano Music. "Walking-Running."

SLOW WALKING. Exercise (Lesson III).

Songs. "The Elephant." "The Snail."

Piano Music. "Giants."

STOP. Exercise (Lesson IV).

"A Song of Speeds."

FIRST YEAR (1st Term)

LESSON VI

CONCERT

Recall to the children their band songs and pieces of the past weeks. Ask them if they would like to have a concert with all the music that they have sung or played and danced.

THE DOG

Briskly

Words and Music by LOUIE E. DE RUSETTE

A lit-tle dog with fris-ky feet, Once met a lit-tle

The first system of music is in 2/4 time. It features a vocal melody on a single staff and a piano accompaniment on grand staves. The lyrics 'A lit-tle dog with fris-ky feet, Once met a lit-tle' are written below the vocal staff. The piano part consists of a simple bass line in the left hand and chords in the right hand.

boy, And when he saw him in the street, He wagged his tail with joy.

The second system continues the melody and accompaniment. The lyrics 'boy, And when he saw him in the street, He wagged his tail with joy.' are written below the vocal staff. The musical notation follows the same format as the first system.

Movement Music

The third system is labeled 'Movement Music'. It continues the piano accompaniment from the previous systems, featuring a steady bass line and chords in the right hand. The notation is on grand staves.

The fourth system continues the 'Movement Music' piano accompaniment, maintaining the same rhythmic and harmonic pattern as the previous system. It is also written on grand staves.

FIRST YEAR (1st Term)

LESSON VIII

"ONE, TWO, THREE"

EXERCISE. Half scale played as before, now in three time.

A FAIRY SAILING

Words and Music by LOUIE E. DE RUSSETTE

A fair-y went sail-ing, Her boat sailed a-long; while the

wa-ter flowed gent-ly, She sang a sweet song:

The musical score is written in 3/4 time. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat). The score consists of four systems of music. The first system contains the first line of the song. The second system contains the second line. The third and fourth systems contain the instrumental accompaniment, which includes a half scale in three time.

THE DOG

Briskly

Words and Music by LOUIE E. DE RUSETTE

A lit-tle dog with fris-ky feet, Once met a lit-tle

The first system of musical notation for the song 'THE DOG'. It consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). The lyrics 'A lit-tle dog with fris-ky feet, Once met a lit-tle' are written below the vocal line. The piano accompaniment is in 2/4 time, starting with a grand staff (treble and bass clefs) and a key signature of one flat. The first measure of the piano part has a '7' below the bass line, indicating a seventh chord.

boy, And when he saw him in the street, He wagged his tail with joy.

The second system of musical notation for the song 'THE DOG'. It continues the vocal line and piano accompaniment from the first system. The lyrics 'boy, And when he saw him in the street, He wagged his tail with joy.' are written below the vocal line. The piano accompaniment continues in the same 2/4 time and key signature.

Movement Music

The third system of musical notation for the song 'THE DOG'. It consists of a piano accompaniment in 2/4 time, starting with a grand staff and a key signature of one flat. The first measure of the piano part has a '7' below the bass line, indicating a seventh chord. The music is marked with a slur over the first two measures.

The fourth system of musical notation for the song 'THE DOG'. It continues the piano accompaniment from the third system. The music is marked with a slur over the first two measures.

FIRST YEAR (2nd Term)

LESSONS I-VI

CONTRAST IN TONE

Scope of Training

The children are now ready to concentrate upon contrast in range of tone, what they themselves call light and dark music. The instruments played are bells (light) and tambours (dark). Sticks are used for supplementary work, yellow for bell players, red for tambours.

A tambour is a tambourine made without jingles. It is held horizontally and tapped with a drum stick. It serves the purpose of a drum. It is preferable to the drum at this stage; it is easy to play, gentle in tone. It can also be used in large numbers as its cost is nominal.

Band Formation is in two groups. The children now sit in a series of semicircles, facing the conductor's chair or stool. There is a gap between each group of players, tambours to the left and bells to the right of the conductor. The proportion of instruments can be two bell players to one tambour, for it is essential that light music should predominate. The solo triangle is now included in the band.

Painted strips of cardboard are helpful to show the relationship of colour to music. These are shown on the blackboard when required.

FIRST YEAR (2nd Term)

LESSON I

LIGHT AND DARK MUSIC

INTRODUCTORY TALK. Tell the children they are now ready to play a new instrument called a tambour. Show how it is tapped with a stick like a drum. During the first practice let every child have a turn at playing the tambour.

PICTURE. Show strip of cardboard, upper part yellow, lower part brown, representing light and dark (sun and earth).

Tests. (1) Children listen to piano music; high up = light; low down = dark. They raise or lower hands accordingly. (2) All close eyes, listen to tambour, then bells, and say which is light and which is dark. Ditto bells versus sticks.

EXERCISE. "One, two." Half scale. Sticks tap (see Lesson I, page 1164).

Dark Music. Played octave below voice compass. Tambours play, supported by yellow sticks.

Light Music. Played two octaves above voice compass.

SONG. "Twinkle, Twinkle." All sing and conduct. Decide whether light or dark. Really both, song about night-time, also stars. Bells play "Up above . . . sky." Piano music an octave higher.

Interpretation. Bars 1-8, tambours; 9-16, bells; 17-24, tambours.

When repeated choose new conductor. After this another group in its turn plays tambours.

EXERCISE. "One, two, three." Take in same way as "One, two."

SONG. "Pussy Cat, Pussy Cat."

Interpretation. Bars 1-4, tambours; 5-8, bells; 9-16, same as 1-8.

PIANO MUSIC. "Giants and Fairies."

Interpretation. Bars 1-8, Giants = tambours; 9-16, Fairies = bells. (Music: "Giants, Fairies, Dwarfs," Loose Leaf Music, H. No. 9.)

FIRST YEAR (2nd Term)

LESSON II

LIGHT AND DARK (*continued*)

EXERCISE. Four-pulse. Children are told that music will be played fitting into "One, two, three, four." (1) They listen, bars 1-4, then tap bars 5-8. (2) All beat time to the music. Leader chosen.

The conductor decides the order of playing. Dark; tambours plus yellow sticks. Light; bells plus red sticks. Finally tambours and bells play together. Make this three separate exercises.

(Music, see page 1164. Half Scale. See Lesson I.)

PIANO MUSIC. "A March."

Interpretation. Bars 1-8, bells; 9-16, tambours; 17-24, both. Each section taken separately. (Loose Leaf Music, H. No. 3.)

SONG. "Mary, Mary, Quite Contrary."

Interpretation. Question, tambours; answer, bells.

PIECE. "Giants, Fairies, Dwarfs." Bars 1-16.

THE DOG

Briskly

Words and Music by LOUIE E. DE RUSETTE

A lit-tle dog with fris-ky feet, Once met a lit-tle

The first system of musical notation for the song 'The Dog'. It consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). The lyrics 'A lit-tle dog with fris-ky feet, Once met a lit-tle' are written below the vocal line. The piano accompaniment is in 2/4 time, starting with a grand staff (treble and bass clefs) and a key signature of one flat. The first measure of the piano accompaniment has a '7' below the bass clef, indicating a seventh chord.

boy, And when he saw him in the street, He wagged his tail with joy.

The second system of musical notation for the song 'The Dog'. It continues the vocal line and piano accompaniment from the first system. The lyrics 'boy, And when he saw him in the street, He wagged his tail with joy.' are written below the vocal line. The piano accompaniment continues in the same 2/4 time and key signature.

Movement Music

The third system of musical notation for the song 'The Dog'. It continues the piano accompaniment from the second system. The lyrics are not present in this system. The piano accompaniment continues in the same 2/4 time and key signature.

The fourth system of musical notation for the song 'The Dog'. It continues the piano accompaniment from the third system. The lyrics are not present in this system. The piano accompaniment continues in the same 2/4 time and key signature.

FIRST YEAR (2nd Term)

LESSONS VII-XII

SIGHT-READING

Scope of Training

Sight-reading in its simplest form is now made known to the children and becomes very real to them. The teacher when pointing to the blackboard must be careful not to tap each stroke, but to point to the first beat in each bar and to indicate the remaining beats silently "in the air," as the children call it. This is of the utmost importance, for whatever the teacher does the children copy instinctively when their interest is aroused. Sight-reading must really be reading and not merely following a succession of taps made on the blackboard.

During their early experiences in sight-reading, the half-scale F to C and back, is of special value. The children are able to sing first, and then to play what they have sung. This two-fold means of expression is not only helpful but necessary at this initial stage of pulse realization.

As soon as the children find that they are able to read music as well as play from memory, a number of songs and band pieces come to life in a new way. Even when the first bars only of the song or piece fit into the blackboard music, their knowledge grows. It gives definite proof that the melody fits into two, three or four time, as the case may be.

While sight-reading is in the foreground, the children's power of conducting shows continuous development. This should be taken for granted, for if too much comment is made some children are apt to show off while others get disheartened. The conducting should be a natural means of musical expression in which the child loses consciousness of himself in his absorption in the music.

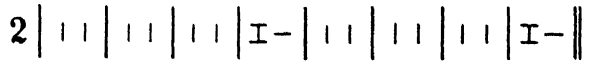
FIRST YEAR (2nd Term)

LESSON VII

SIGHT-READING: TWO TIME

Tell the children that they are now ready to see how music can be written for them to read and play.

INTRODUCTION. (1) They listen, then tap sticks to find out whether the music walks or runs. (Walks.) (2) Same music sung, while each sound is represented on the blackboard by a vertical stroke. (3) All listen to piano to find out whether the music fits into "One, two" or "One, two, three." Time-signature and bar lines are now added to complete the exercise.



MUSIC. *Rhythmic Exercises for Schools*, No. 1.

N.B. The time-signature is called "The Clock." Children also have their own name for bar lines. These are called "railings" because they keep the music tidy and in the right place. The double bar at the end is called "the gate" because the music ends there. The Roman figure in the middle is the sign to rest, while at the end it says "Stop."

EXERCISES. All beat time while music sung to "One, two" and pointed on the blackboard by the teacher. Child then chosen to take her place while instruments are played. (1) *Bells*. Piano music two octaves above voice compass. Red sticks are tapped gently to form accompaniment. (2) *Tambours*. Music one octave below voice compass. Yellow sticks now join with their support. (3) *Massed Band*.

SONGS. "One, Two, One, Two, Shake our Bells." (*Bell Songs*, No. 1.)

"Twinkle, Twinkle, Little Star." The children find that the music fits the exercise on blackboard.

BAND PIECE. "The Keel Row." Bars 1-8. This is played very lightly. The words "dancing, dancing, tip-toe, tip-toe," can be fitted to the lilt of the music. (*The Band Book of National Song*, No. 6.)

SONG. "Jack and Jill." At each repetition it is sung first then played, and each conductor decides whether Jack and Jill walk slowly or quickly. The speed varies accordingly.

Interpretation. Bars 1-4, tambours and bells; 5 and 6, tambours (Jack); 7 and 8, bells (Jill).

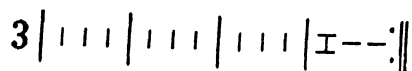
PIANO AND BAND. "The Jolly Farmer." This also is found to fit into the blackboard music.

FIRST YEAR (2nd Term)

LESSON VIII

SIGHT-READING: THREE TIME

SIGHT-READING EXERCISE. The same order of experiences is followed as last lesson, step by step. The final result is as follows—



The two little dots at the end say "go on" by starting again at the beginning. (Music, *Rhythmic Exercises for Schools*, No. 6.)

The order can be changed for instrumental response. Tambours can play first (dark music), bells next (light music), then both together. It is best to keep each test separate.

SONGS. "One, Two, Three." (*Bell Songs*, No. 2.) "Pussy Cat, Pussy Cat."

Both these are found to fit into the blackboard picture. Teacher points to the music during the singing. The instruments are then played under leadership of conductor.

PIECES. "Polly Oliver." Played gently, massed band. (*The Band Book of National Song*, No. 8.)

SONG. "When We Walk." Stepped by group of children while the rest play their instruments. Repeated until all have stepped.

PIANO AND BAND. "Past Three o'Clock."

FIRST YEAR (2nd Term)

LESSON IX

COMPARISON: TWO VERSUS THREE TIME

EXERCISE. Have both sight-reading tests on the blackboard, two- and three-pulse. Music played in one time, then the other, for children to discover and tap. All beat time. Three conductors chosen.

1st Conductor. Decides whether band playing should be massed or group and acts accordingly. 2nd Conductor. If massed playing has been taken, the choice is now left between light and dark music. 3rd Conductor. Has choice between music in 2 or 3 time. Points to the blackboard during the actual playing by massed band.

BAND SONGS. Children say whether "Twinkle,

Twinkle," or "Pussy Cat, Pussy Cat," fit into "One, two" or "One, two, three." Each is sung, then played.

NATIONAL MELODIES. "The Keel Row." "Past Three o'Clock."

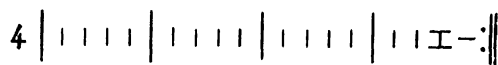
Other songs and pieces already known in two- or three-pulse can be taken if time permits, but repetition is often chosen in preference.

FIRST YEAR (2nd Term)

LESSON X

SIGHT-READING: FOUR TIME

EXERCISE.



This time the exercise is written on the blackboard and then played, massed band, then each group in turn. After this each detail is discussed—clock, railings, etc. The children are interested to find that the stopping place comes in the middle of the last railing and the gate, instead of the beginning. The music makes this quite clear. (Music: *Rhythmic Exercises for Schools*, No. 15.)

SONGS. "One, Two, Three, Four." "Bluebells" or "Bell Song." (All of these are in *Bell Songs*.)

BAND PIECE. "A March."

NURSERY RHYME. "Baa, baa, Black Sheep."

MARCH. "March of the Merry Men." (Bars 1-8.)

FIRST YEAR (2nd Term)

LESSON XI

COMPARISON: THREE VERSUS FOUR TIME

EXERCISE. As only a short time need be given to this part of the lesson, playing can be in massed band. Added interest can be given by addition of tone contrast.

Three-pulse. Far away, then near.

Four-pulse. Near, then far away. Children first listen to the music, tap their sticks, then play their instruments.

SONGS. Play melody of "One, Two, Three" and "One, Two, Three, Four," for children to

supply words. Each in turn is sung, then played.
(*Bell Songs*, Nos. 2 and 3.)

NATIONAL MELODIES. "Past Three o'Clock."
"Men of Harlech." (Bars 1-8.)

NURSERY RHYMES. "Pussy Cat, Pussy Cat."
"I Hear Thunder."

BAND PIECES. "March of the Merry Men."
If time permits this may be used as an example
of near and far away music.

FIRST YEAR (2nd Term)

LESSON XII

CONCERT

PROGRAMME Written on blackboard. Children add the "Clock" to each item, before it is played.

NURSERY RHYMES

2. "Twinkle, Twinkle."
3. "Pussy Cat, Pussy Cat."
4. "Baa, baa, Black Sheep."

NATIONAL MELODIES

2. "Keel Row."
3. "Past Three o'Clock."
4. "Men of Harlech."

BAND SONGS

2. "Twinkling Stars."
3. "A Fairy Sailing."
4. "I Hear Thunder."

(This group can be sung, played and dramatized.)

BAND PIECES

4. "A March."
4. "March of the Merry Men."

(The above grouping is helpful but the order of items in each group can be changed.)

FIRST YEAR (3rd Term)

LESSONS I-VI

SPEED RELATIONSHIP

Scope of Training

Contrast in movement is again brought to the notice of the children, but with this difference: instead of each speed being kept separate, one

is related to another and appears in the same piece of music. Thus contrast leads to comparison.

Mood also enters and becomes more and more in evidence, particularly in Lesson IV and onwards. Reference can still be made to sight-reading in conjunction with walking and running music. It is memory training, however, which calls forth definite mood response.

FIRST YEAR (3rd Term)

LESSON I

COMPARISON IN SPEED

Walking and Running

The children are now to realize that one speed can be linked with another in the same song or band piece. Running and walking come first. Show that two little running steps fit into one walking step.

This is made clear in the story about the mother hen and baby chicks and of their race from the hen-house to the gate. All start together; mother hen walks while baby chicks run, and all arrive together. Play the scale of C major, L.H. crotchets, R.H. quavers an octave higher, to represent the hen and chicks.

EXERCISE. Walking and Running. (Music, example page 1165.)

(1) All tap sticks; (2) Beat time, choose conductor; (3) Instruments played, massed band; (4) Group playing, tambours walking, bells running.

NURSERY RHYME. "Polly put the Kettle on."

Interpretation. Polly, tambours; Sukey, bells.

PIANO AND BAND. "The Coloured Ball." Quick music, tambours; Slow music, bells. (*Cramer's Miniature Series A*, No. 3.)

SONG. "Jack Frost." (*Bell Songs*, No. 15.) The words of the song can be changed according to the weather and the season. The question can be asked, "West Wind, West Wind, why are you around?" and the answer given "I'm calling to the beech leaves to flutter to the ground." During the piano music which follows the leaves will quickly fall. Other examples are: "Grey Clouds, why are you around?"; "We're calling to the raindrops to patter to the ground";

"Bright Sun—"; "I'm calling to the sunbeams to sparkle all around."

Varied Band Interpretation. *Jack Frost:* Question, tambours; Answer, solo triangle. *Snowflakes*, bells. *West Wind*, leaves (bells muffled). *Grey Clouds*, Raindrops, sticks. *Bright Sun*, Sunbeams, bells.

FIRST YEAR (3rd Term)

LESSON II

VARIED SPEEDS

EXERCISE. Play four bars of running music, followed by the same length of walking, then slow walking, ending with walking. Sixteen bars altogether without any pause between. (1) All tap sticks. (2) Beat time. (3) Yellows tap while reds step. (4) Tambours tap while yellows step. (Music: *Rhythmic Exercises for Schools*, No. 15 adapted.)

NURSERY RHYMES. "I Hear Thunder." "Polly Put the Kettle On."

PIANO AND BAND. "The Coloured Ball."

SONG. "The Apple Tree."

Interpretation. Bars 1 and 2, tambours; 3 and 4, bells; 5-8, both. (*The Kiddies' Book*, page 6.)

BAND PIECE. Free choice.

FIRST YEAR (3rd Term)

LESSON III

WALKING AND DANCING

This is to introduce a new movement in conducting, suitable for running music and for the added lilt in compound time. The movement consists of tiny curves, with upraised hand and loose wrists. To the children it fits the two-syllabled word "Dancing," in contrast to music that walks.

EXERCISE. "Forward and Backward March." (1) All conduct. Lines 1 and 2, vertical beats; lines 3 and 4 dancing curves. (2) Instrumental playing. Lines 1 and 2, tambours; 3 and 4, bells. (Both usually play beat only.) Music: *The Quainton Book of Marches*, page 5.)

SONG. "Cat and Plum Tree." The song can first be "sung with the feet"—the children skip around and like to end with a series of jumps.

Band Interpretation. Bars 1 and 2, solo tambourine (shaken); 3 and 4 bells; 5 and 6, tambours; 7 and 8, all together. (*The Kiddies' Book*, page 7.)

"The Apple Tree." This makes a good contrast.

PIECE. "The Bouncing Ball."

Interpretation. Tambours for bouncing parts, bells for rest of the music. Some will want to step, while the rest play instruments.

SONGS. Free choice.

FIRST YEAR (3rd Term)

LESSON IV

CONTRAST IN TONE

EXERCISE. Strong then gentle movements, linked for the first time with wide-awake and sleepy music.

SONGS. "Hot-Cross Buns." (As an example of wide-awake music.)

Interpretation. Tambours, "Hot-Cross Buns"; Bells, "One a penny, two a penny."

"Twinkle, Twinkle." (Sleepy music.) (See page 1171.)

NATIONAL MELODIES. "The British Grenadiers." (Awake.) A lullaby, such as "Sleep, Baby, Sleep." (Sleepy.)

SONG. "Little Bo-Peep."

Interpretation. Verse I, massed band; Verse 2, bars 1-4, bells; 5-8, tambours.

PIANO AND BAND. "Past Three o'Clock."

FIRST YEAR (3rd Term)

LESSON V

NEW SONGS AND OLD

CONDUCTOR'S TEST. Revise Contrast in Tone—strong and gentle. Use these words in addition to wide-awake and sleepy. See that contrast of mood is shown in the singing of each song, as well as in the conducting.

Let the children sing two Nursery Rhymes to see whether they will do for band playing. Keep to those in 4 time. "Humpty Dumpty." "Little Miss Muffet."

Band Interpretation. "Humpty Dumpty." Bars 1-4, solo tambourine; 5-8, massed band.

Conducted gently until "fall," after which, vigorously.

"Little Miss Muffet." Bars 1-4, bells; 5 and 6, tambours; 7-8, both together. This song is gentle until the appearance of the spider.

NATIONAL MELODY. "Polly Oliver" (Gentle). "Past Three o'Clock."

SONG. "I Hear Thunder."

PIECE. "Giants, Fairies, Dwarfs."

FIRST YEAR (3rd Term)

LESSON VI

CONCERT

Special attention should be given to conducting. Link contrasting items together in groups of two, so that the teacher gives the two titles, then conducts silently for the children to discover which of the songs or pieces is to be played first.

NURSERY RHYMES. "Hot Cross Buns." (Strong.) "Pussy Cat." (Gentle.)

BAND PIECES. "The Bouncing Ball." "The Coloured Ball."

SONGS. "Apple Tree." (Walking.) "Plum Tree." (Dancing.) "Jack Frost." (Strong, gentle.)

NURSERY RHYMES. "Humpty Dumpty." (Gentle, vigorous.) "I hear Thunder." (Strong, gentle.)

NATIONAL MELODIES. "Polly Oliver." (Gentle) "Past Three o'Clock." (Strong, gentle.)

FIRST YEAR (3rd Term)

LESSONS VII-XII

ADDITIONAL INSTRUMENTS

Scope of Training

The addition of small triangles and tambourines is the main source of interest during this period of training. Care should be taken in introducing each instrument, to see that it is handled in the best way from the start.

The simplest way to introduce the triangle to the children is to compare it to a window with three sides. It is played by tapping on the window sill. The mere fact of suggesting a window

means that the children will hold it up to look through it. It is best for the metal holder to be kept horizontal.

A tambourine is held at shoulder level, it is tapped upon by the right hand, with finger tips and loose wrists. The instrument itself is held lightly so that it also moves in response. Otherwise, if held rigidly, it is apt to produce a hard penetrating tone. Instead of persistently telling the children to hold the tambourine up, it is sufficient to ask them to listen while they are playing it, for this means that they hold it near to the ear.

Triangles can be added to bells. The tambourines form a separate group to the right of the triangles and bells.

FIRST YEAR (3rd Term)

LESSON VII

SMALL TRIANGLES ADDED

NEW INSTRUMENT. Show the small triangle with its holder held horizontally, and play it at about shoulder level. (1) The children listen with eyes closed to find out whether the music is light or dark (light). (2) They watch while a succession of walking and running sounds are played. (3) Talk about the triangle (see *Scope of Training*); Give (say 12) triangles out among children with yellow sticks.

EXERCISE. Three-pulse. Sight-reading on blackboard (page 1174). (1) Triangles and bells play together (8 bars). Repeat this exercise until all the yellows have had their turn to play the triangle. Reds beat time; new conductor chosen each repetition. (2) Four bars, triangles; four bars, bells (piano part octave higher). Bells sound like an echo. Tambours tapped gently while triangles play.

NURSERY RHYME. "Lavender's Blue."

Interpretation. "Lavender's blue—green," triangles; "diddle, diddle," bells; king, queen, tambours.

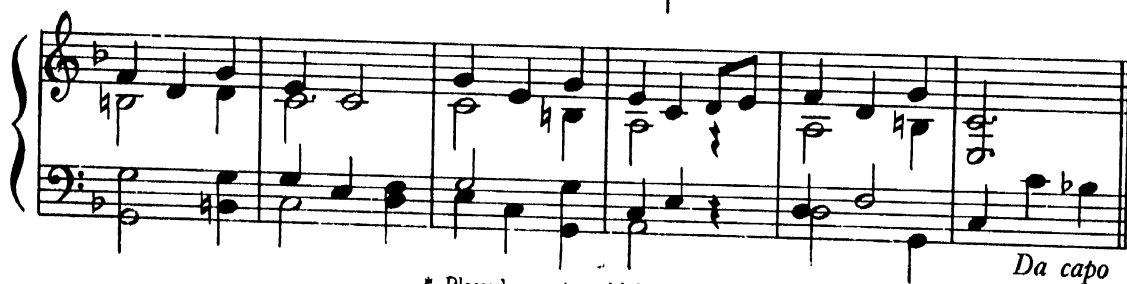
PIANO AND BAND. "Oranges and Lemons."

Interpretation. Bars 1-4, triangles; 5-8, bells; 9-16, tambours. (Music, p. 1178.)

SONG. "Bluebells and Harebells." The children quickly decide that triangles will be best for bluebells, bells for harebells, while the solo

ORANGES AND LEMONS

Arr. by L. E. DE RUSETTE



* Played an octave higher if desired.

ASSEMBLY MUSIC

"Echo Music"

By PAUL EDMONDS



Conducted gently until "fall," after which, vigorously.

"Little Miss Muffet." Bars 1-4, bells; 5 and 6, tambours; 7-8, both together. This song is gentle until the appearance of the spider.

NATIONAL MELODY. "Polly Oliver" (Gentle). "Past Three o'Clock."

SONG. "I Hear Thunder."

PIECE. "Giants, Fairies, Dwarfs."

FIRST YEAR (3rd Term)

LESSON VI

CONCERT

Special attention should be given to conducting. Link contrasting items together in groups of two, so that the teacher gives the two titles, then conducts silently for the children to discover which of the songs or pieces is to be played first.

NURSERY RHYMES. "Hot Cross Buns." (Strong.) "Pussy Cat." (Gentle.)

BAND PIECES. "The Bouncing Ball." "The Coloured Ball."

SONGS. "Apple Tree." (Walking.) "Plum Tree." (Dancing.) "Jack Frost." (Strong, gentle.)

NURSERY RHYMES. "Humpty Dumpty." (Gentle, vigorous.) "I hear Thunder." (Strong, gentle.)

NATIONAL MELODIES. "Polly Oliver." (Gentle) "Past Three o'Clock." (Strong, gentle.)

FIRST YEAR (3rd Term)

LESSONS VII-XII

ADDITIONAL INSTRUMENTS

Scope of Training

The addition of small triangles and tambourines is the main source of interest during this period of training. Care should be taken in introducing each instrument, to see that it is handled in the best way from the start.

The simplest way to introduce the triangle to the children is to compare it to a window with three sides. It is played by tapping on the window sill. The mere fact of suggesting a window

means that the children will hold it up to look through it. It is best for the metal holder to be kept horizontal.

A tambourine is held at shoulder level, it is tapped upon by the right hand, with finger tips and loose wrists. The instrument itself is held lightly so that it also moves in response. Otherwise, if held rigidly, it is apt to produce a hard penetrating tone. Instead of persistently telling the children to hold the tambourine up, it is sufficient to ask them to listen while they are playing it, for this means that they hold it near to the ear.

Triangles can be added to bells. The tambourines form a separate group to the right of the triangles and bells.

FIRST YEAR (3rd Term)

LESSON VII

SMALL TRIANGLES ADDED

NEW INSTRUMENT. Show the small triangle with its holder held horizontally, and play it at about shoulder level. (1) The children listen with eyes closed to find out whether the music is light or dark (light). (2) They watch while a succession of walking and running sounds are played. (3) Talk about the triangle (see *Scope of Training*); Give (say 12) triangles out among children with yellow sticks.

EXERCISE. Three-pulse. Sight-reading on blackboard (page 1174). (1) Triangles and bells play together (8 bars). Repeat this exercise until all the yellows have had their turn to play the triangle. Reds beat time; new conductor chosen each repetition. (2) Four bars, triangles; four bars, bells (piano part octave higher). Bells sound like an echo. Tambours tapped gently while triangles play.

NURSERY RHYME. "Lavender's Blue."

Interpretation. "Lavender's blue—green," triangles; "diddle, diddle," bells; king, queen, tambours.

PIANO AND BAND. "Oranges and Lemons."

Interpretation. Bars 1-4, triangles; 5-8, bells; 9-16, tambours. (Music, p. 1178.)

SONG. "Bluebells and Harebells." The children quickly decide that triangles will be best for bluebells, bells for harebells, while the solo

FIRST YEAR (3rd Term)

LESSON XII

CONCERT

The programme this time can be arranged according to the instruments added; Part 1, triangles; Part 2, tambourines.

PART I

NURSERY RHYMES. "Lavender's Blue." "I Hear Thunder."

BAND PIECES. "Echo Music." "Oranges and Lemons."

SONGS. "Bluebells and Harebells." "Little Dog Dinkie."

PART II

NURSERY RHYMES. "Pease Pudding Hot." "Hot Cross Buns."

PIECE. "Past Three o'Clock."

SECOND YEAR (1st Term)

LESSONS I-VI

BEATING TIME

Scope of Training

The children now enter into a new stage of band experiences in which marked progress is shown, emotionally as well as intellectually.

Band formation is now in three groups, triangles, tambourines, and drums. This gives much more scope for interpretation.

The recognized movements for beating time are now made known and regarded as an essential part of each exercise. The teacher, while facing her class, uses her left hand so that the children can follow and reproduce the movements "down, up," or "down, out, up." During the first half of the term training is confined to two- and three-pulse. Free conducting is continued for songs, some children still prefer it for band pieces while others use the new formal movements.

Nursery rhymes are still invaluable for interpretation and for developing a sense of phrasing. National melodies prove a valuable means of realizing musical structure. A simple way to introduce Form in music is to tell the children that in their longer band pieces there is always

more than one tune, and that they are old enough now to find out how many tunes there are in each piece that they play. The first is called A, the second B, and so forth.

The letter A is written on the blackboard in readiness. The tune is sung or played (melody line only); this is usually four bars in length. The children then listen while the next part is given to see whether it will be A again or B; the letter is then added to the blackboard and the remainder of the piece is given in the same way, section by section. The band interpretation is decided upon, according to musical structure. The children are quick to realize how many tunes there are in their national melodies and show keen interest in their discoveries.

Co-operation is realized to a greater extent than ever, and the musical horizon is considerably widened.

SECOND YEAR (1st Term)

LESSON I

BEATING TIME: TWO-PULSE

The children are told that they are now big enough to learn the grown-up way of beating time by making a different picture in the air for 2, 3, and 4 time. The picture for 2 time fits into the words "Down, up." The teacher shows these movements with her L.H.; the children watch, then copy them while saying "Down, up."

Drums are now introduced in place of, or supplementary to, tambours.

EXERCISE. Drums. (1) Teacher takes drum, shows the movements for 2 time, left and right hand alternatively. (2) All pretend to play drums. Rhythm sticks represent drum sticks. Drummers chosen, the rest tap sticks.

(Music: "The British Grenadiers," bars 1-8.)

Tambourines. Everyone now pretends to play a tambourine, excepting drums. Drums keep to the beat, the rest imitate the melody pattern. (Repeat same music.) Tambourine players chosen. Triangles supplied to the remaining children, who form a group in the centre.

NATIONAL MELODY. "The British Grenadiers." Let the children find out how many tunes there are—A.A.B.C. (See *Scope of Training*.)

Conducted gently until "fall," after which, vigorously.

"Little Miss Muffet." Bars 1-4, bells; 5 and 6, tambours; 7-8, both together. This song is gentle until the appearance of the spider.

NATIONAL MELODY. "Polly Oliver" (Gentle). "Past Three o'Clock."

SONG. "I Hear Thunder."

PIECE. "Giants, Fairies, Dwarfs."

FIRST YEAR (3rd Term)

LESSON VI

CONCERT

Special attention should be given to conducting. Link contrasting items together in groups of two, so that the teacher gives the two titles, then conducts silently for the children to discover which of the songs or pieces is to be played first.

NURSERY RHYMES. "Hot Cross Buns." (Strong.) "Pussy Cat." (Gentle.)

BAND PIECES. "The Bouncing Ball." "The Coloured Ball."

SONGS. "Apple Tree." (Walking.) "Plum Tree." (Dancing.) "Jack Frost." (Strong, gentle.)

NURSERY RHYMES. "Humpty Dumpty." (Gentle, vigorous.) "I hear Thunder." (Strong, gentle.)

NATIONAL MELODIES. "Polly Oliver." (Gentle) "Past Three o'Clock." (Strong, gentle.)

FIRST YEAR (3rd Term)

LESSONS VII-XII

ADDITIONAL INSTRUMENTS

Scope of Training

The addition of small triangles and tambourines is the main source of interest during this period of training. Care should be taken in introducing each instrument, to see that it is handled in the best way from the start.

The simplest way to introduce the triangle to the children is to compare it to a window with three sides. It is played by tapping on the window sill. The mere fact of suggesting a window

means that the children will hold it up to look through it. It is best for the metal holder to be kept horizontal.

A tambourine is held at shoulder level, it is tapped upon by the right hand, with finger tips and loose wrists. The instrument itself is held lightly so that it also moves in response. Otherwise, if held rigidly, it is apt to produce a hard penetrating tone. Instead of persistently telling the children to hold the tambourine up, it is sufficient to ask them to listen while they are playing it, for this means that they hold it near to the ear.

Triangles can be added to bells. The tambourines form a separate group to the right of the triangles and bells.

FIRST YEAR (3rd Term)

LESSON VII

SMALL TRIANGLES ADDED

NEW INSTRUMENT. Show the small triangle with its holder held horizontally, and play it at about shoulder level. (1) The children listen with eyes closed to find out whether the music is light or dark (light). (2) They watch while a succession of walking and running sounds are played. (3) Talk about the triangle (see *Scope of Training*); Give (say 12) triangles out among children with yellow sticks.

EXERCISE. Three-pulse. Sight-reading on blackboard (page 1174). (1) Triangles and bells play together (8 bars). Repeat this exercise until all the yellows have had their turn to play the triangle. Reds beat time; new conductor chosen each repetition. (2) Four bars, triangles; four bars, bells (piano part octave higher). Bells sound like an echo. Tambours tapped gently while triangles play.

NURSERY RHYME. "Lavender's Blue."

Interpretation. "Lavender's blue—green," triangles; "diddle, diddle," bells; king, queen, tambours.

PIANO AND BAND. "Oranges and Lemons."

Interpretation. Bars 1-4, triangles; 5-8, bells; 9-16, tambours. (Music, p. 1178.)

SONG. "Bluebells and Harebells." The children quickly decide that triangles will be best for bluebells, bells for harebells, while the solo

SECOND YEAR (1st Term)

LESSON V

REVISION: TWO- VERSUS THREE-PULSE

EXERCISES. *Two-pulse.* (1) Conductor's Test.
(2) Music: bars 1-4, tambourines; 5-8, triangles; drums play throughout.

PIECE. "The Jolly Farmer."

EXERCISE. *Three-pulse.* (1) Conductor's Test.
(2) Music: bars 1-4, drums; 5-8, tambourines; triangles, first beat throughout.

PIECE. "In the Quiet Wood."

SONGS. "Polly Put the Kettle On." "The Nice Red House."

NATIONAL MELODY. "Polly Oliver."

Interpretation. A, bars 1-4, solo triangle; B, 5-8, triangles; C, 9-12, tambourines; A, same as 1-4. Drums play gentle pulse beats throughout.

SECOND YEAR (1st Term)

LESSON VI

CONCERT

Groups are more than ever in evidence, and now come under main headings. The programme is completed by adding the musical form of the national melodies. The mode of conducting is left to individual inclination, and considerable difference is shown in the children's powers of leadership.

PROGRAMME

NATIONAL MELODY

"The British Grenadiers." (A A B C)

NURSERY RHYMES

"Sing a Song of Sixpence."

"Polly Put the Kettle On."

SCENES AT A FARM

"The Jolly Farmer."

"In the Quiet Woods."

SONGS

"The Three Bears."

"The Nice Red House."

NATIONAL MELODIES

"Polly Oliver." (A B C A)

"The Bluebells of Scotland." (A A B A)

SECOND YEAR (1st Term)

LESSONS VII-XII

SINGLE-BAR PATTERNS .

Scope of Training

The initiation of beating time in four-pulse makes a good starting-off point for the teaching of single-bar patterns.

Pattern writing, consisting of straight lines, varying according to the duration of sound, is so simple that it is no sooner seen than understood. Notation is added to pattern writing and each helps the other. When pointing on the blackboard some children keep to pattern writing for some time, while others prefer notation. This is still more noticeable when copying, or dictation, is done in books, and the children are free to write in whichever way they like.

The children are now-ready for writing as well as reading music from the blackboard. This is left to the discretion of the teacher and not referred to in the lesson outlines here given. Square-lined books are best for music writing. Each square represents a single beat.

Single-bar patterns are at first confined to crotchets and quavers and the words "walk" and "running" are still used in conjunction with them. Each pattern is related to a song. In this way their nursery rhymes and other band songs become of added importance to the children.

The realization of musical structure makes the orchestration of their national melodies increasingly easy for them to decide upon and to memorize.

Nursery rhymes and national melodies are in fact invaluable at this period of band-training.

SECOND YEAR (1st Term)

LESSON VII

BEATING TIME: FOUR-PULSE

EXERCISE. A change of approach can be made by letting the children listen while "I Hear Thunder" is played, to find out whether it fits into three or four time. All agree to "One, two, three, four." This can be written on the blackboard in shortened form—



Conducted gently until "fall," after which, vigorously.

"Little Miss Muffet." Bars 1-4, bells; 5 and 6, tambours; 7-8, both together. This song is gentle until the appearance of the spider.

NATIONAL MELODY. "Polly Oliver" (Gentle). "Past Three o'Clock."

SONG. "I Hear Thunder."

PIECE. "Giants, Fairies, Dwarfs."

FIRST YEAR (3rd Term)

LESSON VI

CONCERT

Special attention should be given to conducting. Link contrasting items together in groups of two, so that the teacher gives the two titles, then conducts silently for the children to discover which of the songs or pieces is to be played first.

NURSERY RHYMES. "Hot Cross Buns." (Strong.) "Pussy Cat." (Gentle.)

BAND PIECES. "The Bouncing Ball." "The Coloured Ball."

SONGS. "Apple Tree." (Walking.) "Plum Tree." (Dancing.) "Jack Frost." (Strong, gentle.)

NURSERY RHYMES. "Humpty Dumpty." (Gentle, vigorous.) "I hear Thunder." (Strong, gentle.)

NATIONAL MELODIES. "Polly Oliver." (Gentle) "Past Three o'Clock." (Strong, gentle.)

FIRST YEAR (3rd Term)

LESSONS VII-XII

ADDITIONAL INSTRUMENTS

Scope of Training

The addition of small triangles and tambourines is the main source of interest during this period of training. Care should be taken in introducing each instrument, to see that it is handled in the best way from the start.

The simplest way to introduce the triangle to the children is to compare it to a window with three sides. It is played by tapping on the window sill. The mere fact of suggesting a window

means that the children will hold it up to look through it. It is best for the metal holder to be kept horizontal.

A tambourine is held at shoulder level, it is tapped upon by the right hand, with finger tips and loose wrists. The instrument itself is held lightly so that it also moves in response. Otherwise, if held rigidly, it is apt to produce a hard penetrating tone. Instead of persistently telling the children to hold the tambourine up, it is sufficient to ask them to listen while they are playing it, for this means that they hold it near to the ear.

Triangles can be added to bells. The tambourines form a separate group to the right of the triangles and bells.

FIRST YEAR (3rd Term)

LESSON VII

SMALL TRIANGLES ADDED

NEW INSTRUMENT. Show the small triangle with its holder held horizontally, and play it at about shoulder level. (1) The children listen with eyes closed to find out whether the music is light or dark (light). (2) They watch while a succession of walking and running sounds are played. (3) Talk about the triangle (see *Scope of Training*); Give (say 12) triangles out among children with yellow sticks.

EXERCISE. Three-pulse. Sight-reading on blackboard (page 1174). (1) Triangles and bells play together (8 bars). Repeat this exercise until all the yellows have had their turn to play the triangle. Reds beat time; new conductor chosen each repetition. (2) Four bars, triangles; four bars, bells (piano part octave higher). Bells sound like an echo. Tambours tapped gently while triangles play.

NURSERY RHYME. "Lavender's Blue."

Interpretation. "Lavender's blue—green," triangles; "diddle, diddle," bells; king, queen, tambours.

PIANO AND BAND. "Oranges and Lemons."

Interpretation. Bars 1-4, triangles; 5-8, bells; 9-16, tambours. (Music, p. 1178.)

SONG. "Bluebells and Harebells." The children quickly decide that triangles will be best for bluebells, bells for harebells, while the solo

- (1) Play "Walk, running, running, walk" on each note of half-scale. All listen, tap at bar 4.
 (2) Same music. All play pattern, say what it is.
 (3) Write on blackboard—



- (4) Play exercise four times in succession without any break beyond stopping each time at the eighth bar. Order of playing: drums, tambourines, triangles, all together. (Music: *Rhythmic Exercises for Schools*, No. 27, page 15.)

NURSERY RHYMES. "Pease Pudding Hot."

Interpretation. Hot, drums; cold, triangles; old, tambourines.

NATIONAL MELODY. "Duncan Gray."

BAND SONG. "Little Betty Blue."

Interpretation. Bars 1 and 2, tambourines; 3 and 4, triangles; 5 and 6, drums; 7 and 8, massed band.

BAND PIECES. Free choice if time permits.

SECOND YEAR (1st Term)

LESSON XI

PATTERN

Running, Running, Running, Walk

EXERCISE. Sight-reading.



- (1) All say pattern, then tap it (alternately) four times. (2) All sing pattern while beating time. (3) Pattern played in turn by each group, 8 bars as before. Order of instruments left to the conductor. (Music: *Two-bar Patterns*, No. 13, page 7.)

NURSERY RHYMES. "Polly Put the Kettle On." First ask if anyone knows which song the new pattern fits. If not realized, mention four songs, including "Polly."

Interpretation. (Lesson I, page 1181.)

"Hot Cross Buns." "One a penny, two a penny" also like to-day's pattern, only music runs the whole time.

Interpretation. (Lesson VII, page 1183.)

NATIONAL MELODIES. "Duncan Gray." The beginning of the music is also found to fit into the same pattern.

"The Bluebells of Scotland." This comes restfully after the vigorous music. It can be repeated if time permits.

BAND SONG. "Little White Rabbit." The words are quickly memorized and the children realize at once that the music is mainly in running rhythm. No further reference need be made to the pattern; the children follow the words in their playing.

Interpretation. Bars 1-4, drums; 5-8, tambourines; 9-12, triangles; 13-16, drums. Each instrument is tapped very lightly; the singing also is crisp and light.

(Music: *Little Dog Dinkie*, page 16.)

SECOND YEAR (1st Term)

LESSON XII

CONCERT

The concert this time shows marked progress. The playing is more alert now that the pattern is being consciously followed; the interpretation also shows definite mood response both in the singing and playing. Each leader is free to conduct in whichever way he prefers. It is usually noticed that free conducting is used for songs and beating time is kept to pieces.

PROGRAMME

NURSERY RHYMES

"Sing a Song of Sixpence."

"Hot Cross Buns."

SCOTTISH MELODIES

"Duncan Gray."

"The Bluebells of Scotland."

BAND SONGS

"Little Betty Blue."

"Little White Rabbit."

BAND PIECE

Free choice.

MORE NURSERY RHYMES

"Polly Put the Kettle On."

"Pease Pudding Hot."

WELSH MELODY

"All Through the Night."

Conducted gently until "fall," after which, vigorously.

"Little Miss Muffet." Bars 1-4, bells; 5 and 6, tambours; 7-8, both together. This song is gentle until the appearance of the spider.

NATIONAL MELODY. "Polly Oliver" (Gentle). "Past Three o'Clock."

SONG. "I Hear Thunder."

PIECE. "Giants, Fairies, Dwarfs."

FIRST YEAR (3rd Term)

LESSON VI

CONCERT

Special attention should be given to conducting. Link contrasting items together in groups of two, so that the teacher gives the two titles, then conducts silently for the children to discover which of the songs or pieces is to be played first.

NURSERY RHYMES. "Hot Cross Buns." (Strong.) "Pussy Cat." (Gentle.)

BAND PIECES. "The Bouncing Ball." "The Coloured Ball."

SONGS. "Apple Tree." (Walking.) "Plum Tree." (Dancing.) "Jack Frost." (Strong, gentle.)

NURSERY RHYMES. "Humpty Dumpty." (Gentle, vigorous.) "I hear Thunder." (Strong, gentle.)

NATIONAL MELODIES. "Polly Oliver." (Gentle) "Past Three o'Clock." (Strong, gentle.)

FIRST YEAR (3rd Term)

LESSONS VII-XII

ADDITIONAL INSTRUMENTS

Scope of Training

The addition of small triangles and tambourines is the main source of interest during this period of training. Care should be taken in introducing each instrument, to see that it is handled in the best way from the start.

The simplest way to introduce the triangle to the children is to compare it to a window with three sides. It is played by tapping on the window sill. The mere fact of suggesting a window

means that the children will hold it up to look through it. It is best for the metal holder to be kept horizontal.

A tambourine is held at shoulder level, it is tapped upon by the right hand, with finger tips and loose wrists. The instrument itself is held lightly so that it also moves in response. Otherwise, if held rigidly, it is apt to produce a hard penetrating tone. Instead of persistently telling the children to hold the tambourine up, it is sufficient to ask them to listen while they are playing it, for this means that they hold it near to the ear.

Triangles can be added to bells. The tambourines form a separate group to the right of the triangles and bells.

FIRST YEAR (3rd Term)

LESSON VII

SMALL TRIANGLES ADDED

NEW INSTRUMENT. Show the small triangle with its holder held horizontally, and play it at about shoulder level. (1) The children listen with eyes closed to find out whether the music is light or dark (light). (2) They watch while a succession of walking and running sounds are played. (3) Talk about the triangle (see *Scope of Training*); Give (say 12) triangles out among children with yellow sticks.

EXERCISE. Three-pulse. Sight-reading on blackboard (page 1174). (1) Triangles and bells play together (8 bars). Repeat this exercise until all the yellows have had their turn to play the triangle. Reds beat time; new conductor chosen each repetition. (2) Four bars, triangles; four bars, bells (piano part octave higher). Bells sound like an echo. Tambours tapped gently while triangles play.

NURSERY RHYME. "Lavender's Blue."

Interpretation. "Lavender's blue—green," triangles; "diddle, diddle," bells; king, queen, tambours.

PIANO AND BAND. "Oranges and Lemons."

Interpretation. Bars 1-4, triangles; 5-8, bells; 9-16, tambours. (Music, p. 1178.)

SONG. "Bluebells and Harebells." The children quickly decide that triangles will be best for bluebells, bells for harebells, while the solo

THE RAKES OF MALLOW

With Energy

Drums Triangles

mf 1 2 3 4

Drums Massed Band

5 6 f 7 8

Cymbals Tambourines

mf 9 10 11 12

Cymbals Massed Band

13 14 f 15 16

From "Twelve Traditional Melodies" reprinted by kind permission of Messrs. Curwen & Co., Ltd.

(1) Bars 1-8 played on the piano and at once recognized. Played by drums and triangles as before. (2) The rest of the music played, bars 9-16. Children tap sticks and find that No. II pattern comes again and again. (3) Add cymbals to band. (See *Scope of Training*.)

Interpretation. Bars 9 and 10, cymbals; 11 and 12, tambourines; 13 and 14, cymbals; 15 and 16, massed band.

BAND SONGS. Free choice, if time permits.

SECOND YEAR (2nd Term)

LESSON III

REVISION: TWO-BAR PATTERNS

EXERCISE. Write each pattern on the blackboard. Play No. IV. (Music: *Two-bar Patterns*, No. 2, page 1.) See whether the children remember to which band piece it belongs. Tell them that they can now learn the second part of "The Holiday."

Conducted gently until "fall," after which, vigorously.

"Little Miss Muffet." Bars 1-4, bells; 5 and 6, tambours; 7-8, both together. This song is gentle until the appearance of the spider.

NATIONAL MELODY. "Polly Oliver" (Gentle). "Past Three o'Clock."

SONG. "I Hear Thunder."

PIECE. "Giants, Fairies, Dwarfs."

FIRST YEAR (3rd Term)

LESSON VI

CONCERT

Special attention should be given to conducting. Link contrasting items together in groups of two, so that the teacher gives the two titles, then conducts silently for the children to discover which of the songs or pieces is to be played first.

NURSERY RHYMES. "Hot Cross Buns." (Strong.) "Pussy Cat." (Gentle.)

BAND PIECES. "The Bouncing Ball." "The Coloured Ball."

SONGS. "Apple Tree." (Walking.) "Plum Tree." (Dancing.) "Jack Frost." (Strong, gentle.)

NURSERY RHYMES. "Humpty Dumpty." (Gentle, vigorous.) "I hear Thunder." (Strong, gentle.)

NATIONAL MELODIES. "Polly Oliver." (Gentle) "Past Three o'Clock." (Strong, gentle.)

FIRST YEAR (3rd Term)

LESSONS VII-XII

ADDITIONAL INSTRUMENTS

Scope of Training

The addition of small triangles and tambourines is the main source of interest during this period of training. Care should be taken in introducing each instrument, to see that it is handled in the best way from the start.

The simplest way to introduce the triangle to the children is to compare it to a window with three sides. It is played by tapping on the window sill. The mere fact of suggesting a window

means that the children will hold it up to look through it. It is best for the metal holder to be kept horizontal.

A tambourine is held at shoulder level, it is tapped upon by the right hand, with finger tips and loose wrists. The instrument itself is held lightly so that it also moves in response. Otherwise, if held rigidly, it is apt to produce a hard penetrating tone. Instead of persistently telling the children to hold the tambourine up, it is sufficient to ask them to listen while they are playing it, for this means that they hold it near to the ear.

Triangles can be added to bells. The tambourines form a separate group to the right of the triangles and bells.

FIRST YEAR (3rd Term)

LESSON VII

SMALL TRIANGLES ADDED

NEW INSTRUMENT. Show the small triangle with its holder held horizontally, and play it at about shoulder level. (1) The children listen with eyes closed to find out whether the music is light or dark (light). (2) They watch while a succession of walking and running sounds are played. (3) Talk about the triangle (see *Scope of Training*); Give (say 12) triangles out among children with yellow sticks.

EXERCISE. Three-pulse. Sight-reading on blackboard (page 1174). (1) Triangles and bells play together (8 bars). Repeat this exercise until all the yellows have had their turn to play the triangle. Reds beat time; new conductor chosen each repetition. (2) Four bars, triangles; four bars, bells (piano part octave higher). Bells sound like an echo. Tambours tapped gently while triangles play.

NURSERY RHYME. "Lavender's Blue."

Interpretation. "Lavender's blue—green," triangles; "diddle, diddle," bells; king, queen, tambours.

PIANO AND BAND. "Oranges and Lemons."

Interpretation. Bars 1-4, triangles; 5-8, bells; 9-16, tambours. (Music, p. 1178.)

SONG. "Bluebells and Harebells." The children quickly decide that triangles will be best for bluebells, bells for harebells, while the solo

notes only. (Music: *Two-bar Patterns*, No. 31, page 16.) The music belonging to the score is then played and the children find, to their joy, that it is the piece that they have just learnt.

REVISION. Free choice.

SECOND YEAR (2nd Term)

LESSON VI

(CONCERT)

Scores, in the form of blackboard and large charts (paper or linen), are now included in the performance. One innovation leads to another. Considerable interest can be aroused in the most familiar music by letting each conductor choose a song and conduct it in silence for everyone to discover. The group of nursery rhymes can be used for this purpose. The children follow with rapt attention while the song is conducted in silence and are keen to discover its source. Interpretation is shown by some conductors to a marked degree, while with others the main concern is to give the entries in their right order. A favourite song is often chosen more than once, and some children choose national melodies for this form of conducting. The scores always demand repetition.

PROGRAMME

NATIONAL MELODIES

"Duncan Gray."

"The Rakes of Mallow."

SCORE

"The Holiday." ("Chicadee.")

NURSERY RHYMES

"Baa, baa, Black Sheep."

"I Hear Thunder."

"Sing a Song of Sixpence."

"Pease Pudding Hot" and others.

SCORE

"Off to Fairyland" ("The Trotting Pony.")

NATIONAL MELODY

"The Bluebells of Scotland."

SECOND YEAR (2nd Term)

LESSONS VII-XII

TWO-BAR PATTERNS (*continued*)

Scope of Training

Two bar patterns in three- and four-pulse soon extend to four-bar phrases. While sight-reading becomes increasingly familiar, the children still have memory training for a number of their songs and national melodies, and in that way are gaining further experiences and making exciting discoveries.

It is like a miracle, for instance, when, after they have been given a four-pulse exercise to read on the blackboard in white chalk, the notes are coloured and the music turns out to be "I Hear Thunder." When this stage has been reached music comes to life in many delightful ways!

SECOND YEAR (2nd Term)

LESSON VII

TWO-BAR PATTERNS: THREE-PULSE

EXERCISE



(1) All say time names while the teacher points to the pattern on the blackboard. (2) Each group in turn taps pattern; triangles, tambourines, cymbals, drums. (3) All beat time, sing time names, half-scale. (4) Play massed band. Piano accompaniment, crotchets only. (Music: *Two-bar Patterns*, No. 32, page 16.)

The pattern comes to life and proves to be the beginning of "Lavender's Blue." (Music: *Two-bar Patterns*, No. 6, page 3.) It is played by each group as above.

NURSERY RHYMES. "Lavender's Blue."

Interpretation. "Lavender's Blue," solo triangle; "diddle-diddle," small triangles; "lavender's green," solo triangle. "king," drums; "queen," tambourines.

"Pussy Cat, Pussy Cat."

Interpretation. Bars 1-4, drums; 5-8, solo triangle; 9-12, tambourines; 13-16, triangles.

NATIONAL MELODY. Free choice.

Conducted gently until "fall," after which, vigorously.

"Little Miss Muffet." Bars 1-4, bells; 5 and 6, tambours; 7-8, both together. This song is gentle until the appearance of the spider.

NATIONAL MELODY. "Polly Oliver" (Gentle). "Past Three o'Clock."

SONG. "I Hear Thunder."

PIECE. "Giants, Fairies, Dwarfs."

FIRST YEAR (3rd Term)

LESSON VI

CONCERT

Special attention should be given to conducting. Link contrasting items together in groups of two, so that the teacher gives the two titles, then conducts silently for the children to discover which of the songs or pieces is to be played first.

NURSERY RHYMES. "Hot Cross Buns." (Strong.) "Pussy Cat." (Gentle.)

BAND PIECES. "The Bouncing Ball." "The Coloured Ball."

SONGS. "Apple Tree." (Walking.) "Plum Tree." (Dancing.) "Jack Frost." (Strong, gentle.)

NURSERY RHYMES. "Humpty Dumpty." (Gentle, vigorous.) "I hear Thunder." (Strong, gentle.)

NATIONAL MELODIES. "Polly Oliver." (Gentle) "Past Three o'Clock." (Strong, gentle.)

FIRST YEAR (3rd Term)

LESSONS VII-XII

ADDITIONAL INSTRUMENTS

Scope of Training

The addition of small triangles and tambourines is the main source of interest during this period of training. Care should be taken in introducing each instrument, to see that it is handled in the best way from the start.

The simplest way to introduce the triangle to the children is to compare it to a window with three sides. It is played by tapping on the window sill. The mere fact of suggesting a window

means that the children will hold it up to look through it. It is best for the metal holder to be kept horizontal.

A tambourine is held at shoulder level, it is tapped upon by the right hand, with finger tips and loose wrists. The instrument itself is held lightly so that it also moves in response. Otherwise, if held rigidly, it is apt to produce a hard penetrating tone. Instead of persistently telling the children to hold the tambourine up, it is sufficient to ask them to listen while they are playing it, for this means that they hold it near to the ear.

Triangles can be added to bells. The tambourines form a separate group to the right of the triangles and bells.

FIRST YEAR (3rd Term)

LESSON VII

SMALL TRIANGLES ADDED

NEW INSTRUMENT. Show the small triangle with its holder held horizontally, and play it at about shoulder level. (1) The children listen with eyes closed to find out whether the music is light or dark (light). (2) They watch while a succession of walking and running sounds are played. (3) Talk about the triangle (see *Scope of Training*); Give (say 12) triangles out among children with yellow sticks.

EXERCISE. Three-pulse. Sight-reading on blackboard (page 1174). (1) Triangles and bells play together (8 bars). Repeat this exercise until all the yellows have had their turn to play the triangle. Reds beat time; new conductor chosen each repetition. (2) Four bars, triangles; four bars, bells (piano part octave higher). Bells sound like an echo. Tambours tapped gently while triangles play.

NURSERY RHYME. "Lavender's Blue."

Interpretation. "Lavender's blue—green," triangles; "diddle, diddle," bells; king, queen, tambours.

PIANO AND BAND. "Oranges and Lemons."

Interpretation. Bars 1-4, triangles; 5-8, bells; 9-16, tambours. (Music, p. 1178.)

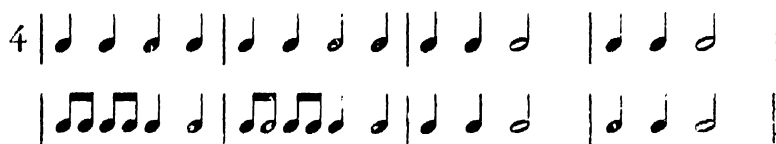
SONG. "Bluebells and Harebells." The children quickly decide that triangles will be best for bluebells, bells for harebells, while the solo

movement in the air with sticks or instruments. Follow the same plan as in the exercise for last lesson.

II. This also is good for conducting, the left hand indicates the resting sound while the right goes on the whole time.

(Music: *Two-bar Patterns*, I, No. 9; II, No. 3 or 33.)

NURSERY RHYME. "I Hear Thunder." Ask whether the pattern fits into this song; which part left out. Write the whole, while the children sing or say the time names.



After writing in white chalk, colour the notes according to orchestration. (Lesson VII, page 1183.)

NATIONAL MELODIES. "The Bluebells of Scotland." "John Peel."

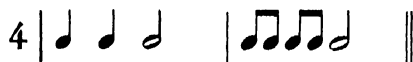
SIGHT READING. "The Duck Pond." Children discover same pattern played again and again, and relate it to the blackboard music.

(Music and Interpretation: *Tune Time*, No. 4. Also *Dutch Nursery Melodies*, No. 3.)

SECOND YEAR (2nd Term)

LESSON XI

ANOTHER TWO-BAR PATTERN EXTENDED EXERCISE



Take this test in various ways. Have it said, tapped, and played by everyone. Then one group can play it while another keeps the pulse going, e.g. triangles with drums; tambourines with cymbals. This leads towards a realization of treble and bass.

(Music: *Two-bar Patterns*, No. 19, page 10.)

NURSERY RHYME. "Ding, Dong, Bell."

Interpretation. Bars 1 and 2, solo triangle; 3, drums; 4, triangles; 5, drums; 6, triangles; 7 and 8, cymbals; 9 and 10, tambourines; finally, all together.

"Hot Cross Buns."

(1) Find out where to-day's patterns come in this song. (2) Write complete pattern on blackboard, children dictating with time names. (3) Add coloured phrase curves: bar 1, red; 2, purple; 3, yellow; 4, red and purple; 5 and 6, blue; 7, yellow; 8, rainbow.

NATIONAL MELODIES. "John Peel." (Revise.) "All Through the Night." Drums now represent the bass and play minim beats for bars 1-8, 13-16.

Interpretation. Give clues by coloured phrase curves. A, bars 1 and 2, tambourines; 3 and 4,

cymbals (tapped with padded stick); A, 5-8 same as 1-4; B, 9-12, triangles; A, 13-16, same as 1-4. A red line under a curve is added for drums.

SECOND YEAR (2nd Term)

LESSON XII

CONCERT

There are now a number of scores of band pieces, and also probably of nursery rhymes. Each can be given in this way: (1) Play from score. (2) Sing melody or words. (3) Play from memory.

PROGRAMME

NATIONAL MELODY. "John Peel."

NURSERY RHYMES. "I Hear Thunder."
"Lavender's Blue."
"Hot Cross Buns."
"Pussy Cat, Pussy Cat."
"Ding, Dong, Bell."

BAND PIECES. "The Duck Pond."
"Mary Jane."
"The Holiday."
("Chicadee.")

BAND SONGS. Any three favourites.

NATIONAL MELODY. "Past Three o'Clock."

SECOND YEAR (3rd Term)

LESSONS I-VI

COMPOUND TIME

Scope of Training

Compound Time comes as a new interest ; and here, as before, songs are the natural means of discovery. The children like to find that a number of songs which they know so well are in Compound Duple Time. Nursery rhymes are a great help in establishing the feeling of the added lilt which comes with the dotted beat.

Two-part playing in its simplest form is now added to sight-reading. Drums have already had a good deal of experience in keeping the music steady, other instruments now have their turn to act as an accompaniment to those which supply the melody pattern.

SECOND YEAR (3rd Term)

LESSON I

INTRODUCTION TO COMPOUND TIME

Ask the children to see if they can find out with very little help, something new about Time in music. Let them say what they already know. Add that this is called Simple Time, they are now to find out about Compound Time. Although different, it still fits into 2, 3, and 4 time, but mostly into 2 beats.

Write on blackboard:

I. 2 |  |  ||

II. 2 |  |  ||

III. 2 |  |  ||

IV. 2 |  |  ||

(1) Play "Polly Put the Kettle On," bars 1-4. Sing, then play. All agree that it fits into No. II. (2) "Twinkle, Twinkle," No. I. (3) "Oh, Dear! What can the Matter be?" This fits into Nos. III and IV.

Let the children explain the difference. In Simple Time two little sounds fit into one beat ;

in Compound, three little sounds. Give the special word in the time names, "Ta-té-ti," for this pattern.

NURSERY RHYMES. "Oh, Dear! What can the Matter be?" (Bars 1-8.)

Interpretation. Bars 1 and 2, triangles ; 3 and 4, tambourines ; 5 and 6, cymbals ; 7 and 8, solo triangle. Drums keep to the beat.

Tell the children that the rest of the lesson can be spent in going over nursery rhymes to see which are in Simple and which in Compound Time. Write list on blackboard—

Simple Time.

"Polly—Sukie."
"Pease Pudding Hot."
"Hot Cross Buns."
Etc.

Compound Time.

"Oh, Dear!"
"Miss Muffet."
"Jack Horner."
Etc.

Put a star (*) against each song that is chosen to be sung, then played. Let the players decide their own interpretation. Drums can keep to the beat, cymbals can join with tambourines, if two groups only are desired for pattern-playing.



SECOND YEAR (3rd Term)



LESSON II

COMPOUND DUPE

Give the grown-up word for music in 2 time. It is called Duple. *Du* means "two." A Duet means that two people play the piano, sing, or do something together. Music in two beats in a bar is either Simple or Compound Duple.

EXERCISE

I. 2 |  |  :||

II. 2 |  |  :||

I. Follow the usual procedure. (Music: *Two-bar Patterns*, No. 25, page 13.)

NURSERY RHYMES. "Oh, Dear! What can the Matter be?" Bars 1-8.

(*Interpretation.* See last lesson.)

II. "Three Blind Mice."

Interpretation. If each section is given three times, as in the Round, the band playing can be

kept to this order—cymbals, tambourines, triangles, while drums respond to the beat.

(Music: Found in most collections of Nursery Rhymes.)

NATIONAL MELODY. "Begone, Dull Care."

Interpretation. A, bars 1 and 2, drums; 3 and 4, tambourines; A, 5-8, same as 1-4; B, 9-12, triangles; A, 13-16, same as 1-4. Cymbals keep to beat excepting in bars 9-12.

BAND SONG. "Little White Rabbit." (Lesson XI, page 1184.)

BAND PIECE. Free choice.

SECOND YEAR (3rd Term)

LESSON III

NEW PATTERN

EXERCISE



The children now discover two exercises on the blackboard with only one time-signature, and find that both patterns are to be played together.

The tests will be played twice. (1) Triangles upper, drums lower part. (2) The same with tambourines and cymbals. A duet can then be given with the solo triangle and a drum. This experience is coveted by everyone!

NURSERY RHYMES. "Hickory, Dickory, Dock."

Interpretation. Tambourines, "Hickory, dickory, dock"; triangles represent the mouse; solo triangle strikes the hour, while drums "tick, tock," and keep the clock going all the time. Conductor is chosen from the cymbal group.

NATIONAL MELODY. "The Campbells are Comin'."

Interpretation. Treat this first as an example of a far-away band; it comes nearer and nearer, passes, then fades into the distance. Massed band, beat only. New conductor each time repeated.

BAND SONG. "Jack-in-the-box."

Interpretation. First part triangles; "Out he pops," massed band; "in," cymbals; "out,"

drums; "Jack-in-the-Box," tambourines; then finally, triangles very softly.

SECOND YEAR (3rd Term)

LESSON IV

INDEPENDENT PLAYING (*continued*)

EXERCISE



The children may recall "Three Blind Mice," and exclaim "Oh! How easy!" They are told that the piano music will be changed to all kinds of different patterns, while they keep to the one on the blackboard. They find that this is not so easy after all. The second bar with its single sound usually proves a difficulty, but all enjoy the experience of consciously holding their own.

(1) Massed band. (2) Separate groups; while one group plays, the rest conduct or listen to see if the pattern is played correctly. Triangles can be divided into two groups.

NURSERY RHYMES. "Three Blind Mice." (*Interpretation.* See Lesson II, page 1191.) "Oh, Dear! What can the Matter be?" The middle part can be played by the solo triangle, while each group of instruments in turn gives support and shows sympathy by playing "Oh, dear! Oh, dear!" (Triangles, tambourines and cymbals.) This is an excellent example of foreground and background playing.

NATIONAL MELODY. "The Campbells are Comin'." Each group of instruments enters in turn; triangles, tambourines, cymbals, while drums give the beat, first as a throb, then with gradual increase and, finally, decrease of strength. (Music: *Twelve Traditional Melodies*, No. 4, page 4.)

REVISION. Band Songs. Band Pieces. Interesting discoveries can now be made, as a form of revision, by letting the children recall any of their recent songs and pieces, and decide which are in compound duple and which in simple time.

Examples. "Little White Rabbit," "Jack-in-the-Box," "Hickory, Dickory, Dock," "Mary Jane," "The Holiday."

SECOND YEAR (3rd Term)

LESSON V

REVISION

EXERCISES.

I. 

II. 

III. 

IV. 

The tests can vary. Each can be taken in a different way. For example: (1) No. II played massed band, while No. I played on the piano. (Music: *Two-bar Patterns*, No. 25, page 13.) (2) Memory Test. Pattern played with eyes closed, then discovered on blackboard. No. I, each group taking two bars in turn. No conductor. (3) Use Nos. III and IV as a special opportunity for conducting—starting and stopping. Each conductor brings in each group without anything said as to the order.

NATIONAL MELODY. "The Campbells are Comin'."

Full Interpretation. Twelve Traditional Melodies, Band Suggestions, page V.

NURSERY RHYMES. Choice. Each related to blackboard patterns.

SECOND YEAR (3rd Term)

LESSON VI

CONCERT

A programme consisting entirely of music in Compound Time would be lacking in contrast. A return to *Tune Time* makes a helpful addition. The children notice specially that these are in Simple Duple Time.

PROGRAMME

NURSERY RHYMES

"Hickory, Dickory, Dock."

"Oh, Dear! What can the Matter be?"

BAND PIECES

"Three Blind Mice."

"Begone Dull Care."

TUNE TIME

"The Holiday."

"The Trotting Pony," (German Nursery Melodies.)

"Mary Jane."

"The Duck Pond."

BAND SONGS

"Little White Rabbit."

"Jack-in-the-Box."

SCOTTISH MELODY

"The Campbells are Comin'."

SECOND YEAR (3rd Term)

LESSONS VII-XII

TWO-PART PLAYING

Scope of Training

The training now outlined gives great scope for development and expansion. Two-part playing reaches the stage where the under-part, instead of keeping to the beat, has its own pattern to follow and hold.

Realization of the weak beat opens out another wide field of discovery and interest. Hitherto nothing has been said concerning the actual start of the music for a song or piece, the children's natural response has been to the strong beat and their sight-reading tests have all started on the first beat. Attention can be drawn to the fact that almost all their nursery rhymes begin on the strong beat, but most national melodies begin on the weak beat.

This growing knowledge of music makes sight-reading an easy matter. The children are now ready to follow simple charts in two-parts and have a clear realization of treble and bass, as foreground and background music. Padded sticks are helpful when drums are to give very gentle support, or when cymbals require added depth when accompanying tambourines. These two groups naturally pair together in two-part playing. The solo triangle should seldom, however, have any support beyond the piano.

SECOND YEAR (3rd Term)

LESSON VII

TWO-PART PLAYING

Tell the children that they are going to read and play some patterns in two parts—upper and lower. Compare this with singing, treble and bass; with piano playing, right and left hands.

EXERCISE



(Music: *Two-bar Patterns*, No. 14, page 7.)

(1) All read and play melody pattern, while piano supplies bass only. (2) Repeat bass pattern for children to discover and say time names. (3) Write this on blackboard for each group to play. (4) Colour this under-part in blue for tambourines to play. (5) Group interpretation. NURSERY RHYME. "Little Tommy Tucker."

Interpretation. Melody Pattern. Bars 1 and 2, drums; 3 and 4, triangles; 5 and 6, cymbals; 7 and 8, solo triangle. Accompaniment, tambourines.

EXERCISE



(Music: *Two-bar Patterns*, No. 17, page 9.) The children realize the restfulness of the music and are glad when triangles are suggested as the accompanying instrument. The triangle part is written above the melody pattern in yellow chalk.

(1) Triangles practise their part, the rest conduct. (2) Group playing. If the band is large have the music played twice, half the band playing at a time.

PIANO AND BAND. A Cradle Song. (Music: *German Nursery Melodies*.)

LITTLE TOMMY TUCKER

Arranged by P. C. BUCK

Lit-tle Tommy Tucker sang for his sup-per; What shall we give him, but white bread and butter?

How can he cut it, with-out an-y knife? How can he mar-ry, with-out an-y wife?

SECOND YEAR (3rd Term)

LESSON VIII

THREE-PULSE

EXERCISE



(Music: *Two-bar Patterns*, No. 6, page 3.)

(1) Children listen to melody, discover it to be "Lavender's Blue." (2) Lower line played by everyone. (3) Each group in turn plays pattern, while the rest play the upper part.

NURSERY RHYME. "Lavender's Blue." (Lesson VII, page 1177.)

EXERCISE



(Music: *Two-bar Patterns*, No. 8, page 4.) This is played slowly. Both parts are written to be read together. Triangles, with drums under part; then tambourines, with cymbals. The children soon notice that the pattern is reversed. They call the under part in bar 2 "gap filling," and realize that this has to sound very gentle.

BAND PIECE. "Winter's Farewell."

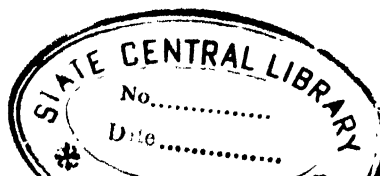
REVISION. "Little Tommy Tucker." "A Cradle Song." Have both played from memory.

II. WINTER'S FAREWELL

(WINTERS ABSCHIED)

Arranged by LOUIE E. DE RUSETTE

Here is a sad little song about the passing of Winter. Although the happy Spring is coming, the children are sorry for old Winter who is leaving them. "Winter, fareu ell! Parting is sad!" they sing, even while they are looking forward to sunny Spring days.



SECOND YEAR (3rd Term)

LESSON VII

TWO-PART PLAYING

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SECOND YEAR (3rd Term)

LESSON X

WEAK AND STRONG ENTRIES

Four-pulse (continued)

SIGHT READING



(1) Write each line while the children watch carefully. (2) Let triangles play first line, tambourines second, cymbals third, while drums keep to "taa-aa" throughout. (3) Add coloured phrase curves as follows: Bars 1-4, red; 5 and 6, yellow; 7 and 8, blue, 9 and 10, purple, 11 and 12, rainbow. Final interpretation.

SONG. "Bingo." (*British Nursery Melodies*, No. 4.)

NATIONAL MELODY. "Captain Morgan's March."

Interpretation. Twelve Traditional Melodies, No. 10. This is a good example of music starting on the strong beat.

"Here's a Health unto His Majesty"

SONG. "Bingo." Test this from memory.

SECOND YEAR (3rd Term)

LESSON XI

THREE-PULSE

EXERCISE. Play the same music in two ways (1) Start on the first beat. All beat time after preliminary bar counted. (2) Start on the third beat. After counting the first two preliminary beats the left hand is raised to show that the music begins on the third beat.

SIGHT-READING



(1) Play "Past Three o'Clock," bars 1-4. All recognize this to fit pattern II. (2) Count aloud while each group in turn plays I. Those not playing, practise the entry on the weak beat with their left hand.

NATIONAL MELODIES. "Past Three o'Clock." (Lesson IX, page 1189.) "Pretty Polly Oliver."

(Lesson V, page 1182.) Add an under pattern for drums to accompany small triangles, cymbals and the tambourines.

SONG. "Bingo."

NATIONAL MELODY. "Captain Morgan's March."

SECOND YEAR (3rd Term)

LESSON XII

CONCERT

When discussing the programme the children find that they have mainly learnt national music. The grouping, therefore, comes under national headings. Songs are interspersed and mood contrast is given special consideration. It is interesting to draw lots to decide the order of national melodies.

PROGRAMME

ENGLISH. "Here's a Health unto His Majesty." "Pretty Polly Oliver."

SONGS. "Bingo." "Lavender's Blue."

SCOTTISH. "The Campbells are Comin'." "The Bluebells of Scotland."

SONGS. "Little Tommy Tucker." "Little Betty Blue."

INDEX

Exercises

Time Exercises	<i>Bell Songs</i>
Half Scale	(Music Example, page 1164)
Single-Bar Patterns	<i>Rhythmic Exercises for Schools</i>
Two-Bar Patterns	<i>Two-bar Patterns</i>

Nursery Rhymes

	A.	B.
Baa, Baa, Black Sheep	page 3	page 21
B.I.N.G.O.	<i>British Nursery Melodies. No. 4</i>	
Ding Dong Bell	page 9	page 25
Hickory, Dickory, Dock	" 16	" 30
Hot-Cross Buns	" 17	" 23
Humpty Dumpty	" 17	" 12
Jack and Jill	" 20	" 5
Lavender's Blue	" 23	" 4
Little Bo-Peep	" 25	" 3
Little Miss Muffet	" 26	" 5
Little Tommy Tucker	" 28	(Music Example, page 1194)
Mary, Mary, Quite Contrary	" 30	page 10
Oh, Dear! What can the Matter be?	" 36	" 32
Pease Pudding Hot	" 44	" 24
Polly Put the Kettle on	" 45	" 1
Pussy Cat, Pussy Cat	" 47	" 9
Sing a Song of Sixpence	" 50	" 20
Twinkle, Twinkle, Little Star	" 58	" 8

A. *The Oxford Nursery Song Book*
 B. *The Nursery Rhyme Band Book*

National Melodies

* All Through the Night	page 2
* Begone Dull Care	" 2
* Bluebells of Scotland	" 6
* British Grenadiers, The	" 1
** Captain Morgan's March	" 10
** Campbells are Comin', The	" 4
* Duncan Gray	" 3
** Here's a Health unto His Majesty	" 1
* John Peel	" 4
* Keel Row, The	" 5
* Men of Harlech	" 8
* Past Three o'Clock	" 8
* Pretty Polly Olver	" 6
** Rakes of Mallow, The	(Music Example, page 1185) " 8

* *The Band Book of National Song*
 ** *Twelve Traditional Melodies*

Band Songs

A Fairy Sailing	<i>Bell Songs</i> , page 13 (Music Example, page 1160)
Apple Tree	<i>The Kiddies' Book</i> , page 6
Bluebells and Harebells	Loose Leaf Music, Series H, No. 13
Bunny, The	<i>The Elephant</i> , page 3
Cat and Plum Tree	<i>The Kiddies' Book</i> , page 7
Church Bell and Fairy Bells	<i>Bell Songs</i> , page 6
Dog, The	<i>The Elephant</i> , page 8 (Music Example, page 1166)
Elephant, The	<i>The Elephant</i> , page 1
Honey Bee, The	<i>Bell Songs</i> , page 16
I Hear Thunder	Loose Leaf Music, Series G, No. 6
Jack in the Box	Loose Leaf Music, Series G, No. 8
Little Betty Blue	<i>Two Nursery Rhymes</i> , No. 2
Little Dog Dinkie	<i>Little Dog Dinkie</i> , page 3
Little White Rabbit	<i>Little Dog Dinkie</i> , page 16
Listen to our Bells that Ring	<i>Bell Songs</i> , page 5
Pussy	<i>The Elephant</i> , page 7

SECOND YEAR (3rd Term)

LESSON X

WEAK AND STRONG ENTRIES

Four-pulse (continued)

SIGHT READING



MUSIC

The Two Aims of Music Teaching

I SUPPOSE most of us would say that all our music teaching in the Infant school had, at any rate, two aims: (1) enjoyment of music, (2) appreciation of music. There is no doubt whatever about the fulfilment of the first aim. During the last few years, there has been an enormous change in our method and class organization in music lessons. The children who used to sit still in rows, singing songs and making half-hearted efforts at disentangling those curious modulator symbols in an attempt to convert them into a tune, are now to be seen skipping about, dancing, acting, miming, merrily beating on drums and triangles, in fact using every bit of themselves to express their joy in music.

To Think Music and to Feel It

But "every bit" includes their minds, and it is a serious mistake to think that there is no need to do any real thinking in music. There is, and children who are not helped to think will never appreciate music, for to appreciate means "to appraise," "to know the worth of," "to be able to put a value on." And though there is no doubt whatever that children enjoy their music periods, there is a doubt as to the extent to which some teachers are helping children to a permanent appreciation of music.

The trouble is that many of us are afraid that if we get children to THINK music, as well as to FEEL it, all the enjoyment will go. We often act as though the two fundamental aims were mutually exclusive and we decide to concentrate on one or the other. True, we do occasionally see very dull lessons where conscientious teachers are trying to get children to understand what is meant by, say, a phrase in music, or to read from the board a few bars of rhythm in common time. But there is no need for this dullness; it is the approach that is wrong, not

the intention, and the divorcing of the thinking from the feeling which has produced unreality and deadness.

The Age of the Children

On the other hand, it is just as common to see in a school the same eurhythmic lesson being given to four-year-olds as to seven-year-olds, and what is as bad, the same lesson at the end of the seventh year as at its outset. The material used is, of course, slightly different, but the child's response is pretty much the same. He is still doing the same things and knows, apart from new tunes, not much more about the habits of music at the end of the year than he did at the beginning.

Moreover, if one looks carefully, it will be seen that the enjoyment is not so keen as it once was, and that there is a grave danger of work becoming mechanical. And this is natural, because whereas the four-year-old is content to hear the same skipping tune time after time so long as he is allowed to skip about, the seven-year-old is beginning to want something to "bite on." The other lessons in the curriculum provide that something, and we must see to it that the music lesson does the same.

Thought and Enjoyment

We have only to watch a seven-year-old at play with something that interests him to see how closely enjoyment and thought are united. Watch him trying to put together a jigsaw puzzle; he is completely absorbed and thinking hard. And look at him playing at or with trains, all out and completely happy. There is much in music in the way of attraction which is comparable to jigsaw puzzles and playing at trains, and if we can make use of these natural interests and love of play, we shall get that concentration without which progress is impossible.

SECOND YEAR (3rd Term)

LESSON X

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Four-pulse (continued)

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SECOND YEAR (3rd Term)

LESSON X

WEAK AND STRONG ENTRIES

Four-pulse (continued)

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SONGS. "Little Tommy Tucker." "Little Betty Blue."

through his own singing what he is feeling and thinking. We want children to be able to express their feeling for music by their singing.

Singing is the Central Musical Activity

We are much more critical of singing than we used to be, for we are not satisfied by a good voice; we demand musicianship. If the children we teach are to grow up into intelligent and appreciative listeners, apart from any performing they may do, we must seize the opportunity of doing good aural training while we are teaching new songs. If singing is the heart of Infant School music, it is also true that many of the other musical activities are the arteries which supply the heart with good blood to keep it pulsing.

Many teachers bore children to tears in their conscientious efforts to deal with some fault in the singing lesson which would be more effectively dealt with elsewhere. Unsure, erratic, and weak rhythm in singing, for instance, can best be cured by developing the rhythmic sense in the eurhythmic lesson. One would expect excellent rhythmic singing in a school where there was good eurhythmics.

Indistinct and slovenly diction in singing cannot be cured by endless repetition of one verse of a song. It may be due to several things, but is most likely caused by lack of control of lip and tongue muscles. A child may hear exactly WHAT you say, but he does not know HOW you say it. He has not used the muscles necessary and they must be developed by suitable exercises given in an attractive play way in a speech training lesson. One would expect to hear all the words of a song sung by children who have special periods set apart for speech training.

Dull, monotonous singing cannot be cured by parrot-like imitation of the teacher's softs and louds, *crescendos* and *diminuendos*. Children must be interested in the words of the songs they sing. Their imagination must be roused and their dramatic sense appealed to. These things can best be dealt with in the poetry and literature lessons, and if they are, the results will soon make themselves felt in the singing.

And so singing is like the centre of a circle, and as centre implies circumference, so it is here; speech training, poetry, literature, miming, acting, rhythmic work and physical training are all on the circumference of which singing is the centre.

Types of Song

If we were planning our songs ahead, what should we take into consideration? What different types of songs could we include? How many can we expect to teach in a term? What amount of our music time ought we to devote to singing? How can we link on our songs to other school subjects and activities? For what other purposes can we use our songs besides that of recreative singing? The best way to answer these questions is to name as many different types as possible, give examples and suggest their particular use. It seems to me that there are about fourteen: (1) Nursery Rhymes, (2) English Folk Songs, (3) British National Songs, (4) Religious Songs and Hymns, (5) Foreign Folk and National Songs with English Words, (6) Nature Songs, (7) Speech Songs, (8) Poetry Songs, (9) Song Tunes for Movement, (10) Group Songs for Conducting, (11) Songs for Dramatization, (12) Singing Games, (13) Song Tunes for Studies in Mood, Expression, etc., (14) Songs with Independent Accompaniments.

Numbers 1, 2 and 4 need no comment.

(3) British National Songs

It is quite possible in the Upper Infants' School to begin to help children to appreciate the different qualities, personality and atmosphere of the songs of the nations comprising the British Isles. One cannot say much about these, but one can teach several songs of each nation so that by degrees a child will be able to say "That sounds like a Scottish tune," or "Is that an Irish tune?" etc. It does not matter that these questions are not asked in the Infant School. They will be some time. Very often the words of the songs are unsuitable for children. Then why not teach them many beautiful tunes and let them sing to lah? Where the words are

suitable one would teach them. Suitable songs for seven-year-olds would be—

Scottish. "Charlie is my Darling."

Irish. "I've found my bonny babe a nest" (to be found in the National Song Book and also in collections of Irish Songs).

Welsh. "All through the Night" (known as "Poor Mary Anne"; "Hunting the Hare" (which provides a delightful tune to which to galop and dispels the idea that Welsh tunes are all mournful).

English. "The Bailiff's Daughter of Islington" (a delightful typical ballad which can be acted in any easy and attractive way).

Hebridean. Just the tune of the Eriskay Love Lilt, which is exquisite and simple and a perfect example of a sad and wistful tune.

(5) *Foreign Folk and National Songs*

Excellent books of foreign folk songs with English words are now available for Infants' Schools. It is good for us to teach them, as children cannot too soon learn to be internationally musically minded. To love the songs of any nation is to feel friendly towards its people, and a book like Alice Tegner's *Sing Song from Sweden* should find a place in every Infants' School library. In addition to the actual folk song variety, there are such songs as Brahms' "Sandman," Schubert's "Cradle Song," Schumann's "Glow-worm," and many others too numerous to mention. It is surely worth while to teach our children songs by three of the greatest song-writers who have ever lived.

(6) *Nature Songs*

Each of the three volumes of *Nature Song* by Martin Shaw provides some suitable examples for Infants' Schools. They deal with flowers, fruits, insects, birds, animals, the seasons, and supply material for the whole year round. Many of the poems used are by our finest English poets, Wordsworth, Christina Rossetti, etc. This makes the songs additionally valuable.

(7) *Speech Songs*

It is obvious that speech training and singing are inextricably linked up. Good tone and colour

in a voice is determined by our vowel shapes, and there is no surer way of improving these than by singing them, for in singing, the vowel sound is prolonged and there is more opportunity to correct faulty shapes than there is in speaking. One would not deliberately put a song in the term's collection because of the practice it gives in singing one particular vowel which may be very badly pronounced in one's own particular district. But the point is worth considering if there is a song suitable with good words and good music. Also, intelligibility and clear diction in singing depend upon the consonants, and the quick, neat and effective use of the tip of the tongue. Such a song as Eleanor Farjeon's "Fleet Street" in *Nursery Rhymes of London Town*, Vol. I, is excellent for crisp, plosive consonants. Any teacher whose children sing in a slovenly fashion would do well to look out some songs whose effects are dependent upon consonants rather than vowels.

(8) *Poetry Songs*

There are countless settings nowadays to the poems of our great masters, such songs as "The Lamb" of Blake's, "Dark brown is the river," by R.L.S., etc. A teacher would do well to choose a few such songs and thus form a strong link between the poetry and singing lesson. It is not sensible to spend a large part of one's valuable singing time in explaining and teaching the words of songs. There is far too much definite musical work to be done, and only teachers who do not know how to fill in half an hour's singing time spend ten minutes in making children monotonously repeat endless verses to one song tune. The words of songs can be studied and practised in the poetry lessons, or better still, studied and appreciated in the poetry lesson, practised in the speech training lesson, and sung in the singing lesson.

(9) *Song Tunes for Movement*

Children can come to the aid of the teacher in the rhythmic lesson by singing tunes for movement which they have learnt in the singing lesson. Where the space is small and the class large, this is an additional advantage, for the

children who are not doing the movement can sing for the others and then change about. It keeps everyone occupied and sets the teacher free to leave the piano and get amongst the children to work with them and help them.

Most rhythmic work in the Infants' School is based upon five natural movements, walking, running, skipping, galoping and swaying, and many good songs provide examples of these. The words need not be learnt, only the tunes, and it is very good practice for children to sing a skipping tune so that their fellows can really skip to it and not so that they are not sure whether it is a running tune, a skipping tune, or a galoping tune. A running tune must be absolutely smooth with even notes, a skipping tune must be crisp and jerky, with the long note very long and the short note very short, and a galoping tune should be slowed up and strongly accentuated to give children time to lift their legs much higher from the floor than they do in a skip. Teachers could choose three sets of these, suitable for children of five, six, and seven respectively, teach the tunes in the singing lesson, and let the children sing for the movement of the eurhythmic lesson.

A set suitable for, say, six-year-olds would be: *Walk*, "John Brown's Body"; *Run*, "Bobby Shaftoe"; *Skip*, "The Lincolnshire Poacher"; *Galop*, "The Hundred Pipers"; *Sway*, "Here's to the Maiden." Good, rhythmic singing of these song tunes to lah is bound to help the rest of the ordinary song singing of the class to words.

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When children sing in groups they are on the *qui vive* and there is a healthy though often unconscious element of competition which tends to improve the attack and diction. This kind of work is better done with a child conductor, and a step further is taken when each group does not know at all what part it is going to sing, but waits for the child conductor to lead it in or wave it out. This demands close attention on the part of the class and gives the child who is conducting opportunity for re-creating the song. We do not give children anything like enough opportunity for expressing their own ideas in music; we are too busy drilling them in our own particular interpretation. More will be said further on in this chapter on the value of conducting.

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Such work is quite as valuable from a voice production point of view as unattached vocal exercises, and it is far more interesting. Children themselves will often give the lead in this kind of work, for the tunes they love to sing will not only be the tunes of songs but other tunes from music played for rhythmic work. I have known seven-year-olds take great delight in singing to lah some of the tunes from Schumann's *Album for the Young* which had been used for rhythmic work, such tunes as the first part of "Popular Air" or "Melody," etc.

(14) *Songs with Independent Accompaniments*

Finally, there are songs with independent accompaniments. There are three kinds of song accompaniments, (a) that which plays the exact air the children sing, (b) that which supports the air by chords, melodic phrases, etc., i.e. it does not play the whole air, but what is played is part of the air, (c) that which provides an independent tune.

The (c) variety is much the most interesting and supplies material for musical appreciation, for children will be asked to consider the song as a whole, the words, the tune, and the accompaniment. It is only to be expected that the children up to five need full support from the accompaniment, but during the next year they can do with less support, and before they leave the Infants' School they ought to be able to "hold their own" in a song whose accompaniment is supplying a counter air.

It is gratifying to see the interest which children show the first time they are asked to try to hear what the piano is playing while they sing their own tune. The idea that they and the piano can perform a duet always appeals. At first they may not be able to distinguish the accompaniment while they are singing, but it is good for them to try. If this is too difficult, the teacher can softly hum the tune while she plays the counter air and ask the children to stop singing to listen. Somervell's "Shepherd's Cradle Song" is a useful song to illustrate independent accompaniment.

Hints on Song Teaching

A few hints on song teaching may usefully be included here. To begin with, it is more important to learn more songs with fewer words, than fewer songs with more words. Do not necessarily teach all the verses of a song unless it is a ballad where the story would suffer. Teach more songs and use only two verses or three for each.

Next, as has been said, the words ought to be dealt with outside the singing lesson, then when the children have learnt the tune they can sing each phrase straight away to its words. With very young children it is best to teach the tune

and the words together, and even with the older ones the first verse can often be done in this way. This method prevents the false accentuation and inflection which children so often give when speaking poetry. Their voices go up and down, and are accentuated without any reference to the meaning of the words. This false expression is not quite so easy in music because the composer has put his important words on the strong beats, has lengthened them and has drawn attention to them often by their pitch, etc. So that if children feel the pulse and rhythm of the tune, and then sing a phrase of words straight away with its tune, the phrasing is likely to be truer than if they have got into a wrong way of speaking the verse separately. In this way good singing is often a means of improving the speaking of verse.

It is a mistake to let children attempt to sing a tune before they have really listened to it, though this is constantly being done. The children are invited to join in before they have any real notion what the tune is doing. Of course, if they sing very softly and the tune is played loudly, they can correct themselves as they go along. But it is bad psychology to let children sing wrong notes two or three times running, for it is often well nigh impossible to get it right.

Children need to be encouraged to listen much more, but if we can give them something to do while they listen they will learn more quickly. There is no need to teach a tune whose rhythm has a definite movement. Let the children, for example, run round while you play "John Peel" and you will soon find they know the tune. There is generally something the children can do while they listen, if only beating time.

And teachers might say more to interest children in new tunes when they hear them first. It is the best opportunity for aural training that the infant teacher has. Can they sing the highest note of the tune? the lowest? On what words do the long notes come? the quick notes? etc., etc.

Finally, though it is excellent to try to get a song perfect, the teacher who stays too long polishing up one song, bores the children and makes perfection impossible. Moreover, children cannot sing very much more perfectly on Wednesday than they did on Tuesday. Song singing,

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BELLS

Words and Music by MARJORIE G. DAVIES

Steadily

When twelve o'clock has come and I must wash and stop my play I

hear the dinner gong sound be-low And this is what it seems to

say. Bong, bong, dinner gong, din-ner gong, dinner gong

Bong, bong din-ner gong, bong, bong, bong - ng - ng ng And

p *ppp*

Much slower

when the bells in our church tower are tol-ling sad and slow I

list-en and think that just like this those bells then seem to go.

Ding dong boom--m--m Ding, dong boom Ding, dong

ding dong, Ding, dong. Boom --m --m --m --m The

8va lower 8va lower

The musical score is written for voice and piano. It consists of six systems of staves. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The sixth system has a vocal line and a piano accompaniment. The tempo is marked 'Much slower'. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The lyrics are: 'when the bells in our church tower are tol-ling sad and slow I list-en and think that just like this those bells then seem to go. Ding dong boom--m--m Ding, dong boom Ding, dong ding dong, Ding, dong. Boom --m --m --m --m The'. There are two '8va lower' markings in the fifth system, indicating that the vocal line should be sung an octave lower than written.

Gaily

wed-ding bells ring loud at church, When folks are go-ing in And

When the bride comes out a-gain, They make a mer-ry mer-ry

din. Din, din, din, din, din, din, din, etc.

Din, din, din, din, Din, din, din, din, Din, din, din, din, din -- n

molto rit.

point to them. Sing the song and play the tune once or twice. Let the children softly "coo" the tune, then try it to the words, pushing their lips out at every "oo" sound.

In the next lesson let the children find out what their tongues do to make a "t." Write a

second vertical list with the children's help of the words ending in "t"—what, got, ought, wait, that, must. Let them sing the song unaccompanied, looking at the board while you quickly point to the words as they sing. It is surprising how quickly the children's vowel

SONG STUDY

Words and Music by MARJORIE G. DAVIES

pp Twi-light now is fall-ing, With its shad-ows, dark and deep

p All the birds are call-ing, That it's time to go to sleep.

f Till the morn-ing sun breaks forth. Sleep sound then strong you'll grow

ff *f*

8va bassa

So dear sleep-y head Go to seek your bed

For, dear heart, your eyes are heav-y And your feet go slow.

shapes and consonants can improve by this method of linking, feeling, eye and ear.

To finish, you yourself can sing the lines "Wait till to-morrow, That's what you must do," and let the dove children sing all the rest.

The Pot and the Kettle

This is a conversation song which gives practice in plosive consonants—b, p, t, k. The boys are the kettles and the girls the pots, to begin with, and the song will be taught phrase by phrase, words and tune together, the teacher singing while the children watch her lips. She sings the first phrase to the boys, stressing the pressing of the lips together for the "b," and the clear click of the "k" in kettle. The boys imitate her. The next phrase is for the girls with stress on the "b" of bubble and the "p" of pot and the girls imitate. The third and fourth lines are sung by all the class. Help them with the "v" of very and the final "t" of hot.

Sing "Shall I lift you off the fire?" yourself, explaining that that is your bit. The sixth line

is for the boys, the seventh for the girls, and the last line for everyone, the teacher included. When the song is learnt and the boys and girls have changed parts, something can be done to get a continuous flow and to improve the rhythm. If the children say all the words together, some of them invariably add an extra bubble here and there. To get them to feel the rhythm, let them say the verse while pretending to play the piano on their knees with floppy arms and wrists. They will tap out all the beats this way, stressing the strong ones. Occasionally they should sing it similarly without taking parts, for the sake of the rhythm.

Bells

This song is useful for two purposes. Firstly, it gives children practice in singing through the nasal consonants "m," "n" and "ng." It is suggested that at the end of verse 1 they should sustain the "ng" of "bong" rather than the vowel "o," letting it gradually die away. Similarly in verse 2 it will be the "m" of "boom" on

to which they hold, and in verse 3 the "n" of "din." They should be encouraged to open their lips well for "n," pressing the tips of their tongues firmly behind the upper teeth ridge.

The sound "ng" is often spoken and sung with the lips almost shut, which is a mistake. They ought to be well open. This particular sound "ng" is often discussed wrongly by teachers who tell children that they are leaving off their "g's." This is not strictly correct for "ng" is not "n" + "g," i.e. it is not the "n" position in the mouth and then the "g" position. The two letters together make a new position caused by the lifting of the back of the tongue. The position is practically the same as a hard "g," and children who "leave off their 'g's'" can often most easily be put right by singing, e.g. first "bog" and then "bong." The only difference is that in the first word, the breath makes its escape through the mouth and in the second through the nasal passages (which is why the first is substituted for the second in cases of colds in the head or adenoids).

The second use of the song is rhythmic. There are three rhythms of bells: in verse 1 a crotchet one, in verse 2 a minim one, and in verse 3 a quaver one. Therefore in verse 1 the children would imitate the hitting of a gong, one hit for each beat. They could, alternately, hit the exact pattern of the words. For the slow, tolling bell, they would pretend to pull very heavy bells with both hands, down for the first beat and up for the second. The quaver bells could be expressed in several ways, one being a quick flopping of the hand from left to right with loose

wrist. All these rhythms could be stepped—walking for verse 1, step-bend for verse 2, and running for verse 3.

The song is too difficult for any but sevens and eights.

SONG STUDY

(For *diminuendo* and *crescendo*)

This fragment is intended to illustrate (a) gradual changes of volume of tone, sometimes from soft to loud and at other times vice versa and (b) sudden changes. The song itself is probably a little difficult for any but the sevens and eights to sing, and even they have hardly enough breath control to phrase it adequately. There are, however, two other possibilities. A teacher who is a singer may sing it to the class and, if not, she can play it on the piano. But singing is preferable, as one can get many more subtleties of tone increase and decrease with one's voice than are possible on a percussion instrument. Meanwhile we must find something for the children to do by which they can show what they hear. They can beat time, using little movements when the music is soft and large ones when it is loud. Or they can walk quietly round the room with heads bent and arms to the side when the music is soft, heads normal and arms at shoulder level when it is medium, and head stretched up with arms as high as possible for *forte* and *fortissimo* music. And this is as it should be, because children will never be able to express light and shade through their singing until they have first felt it in themselves by listening.

RHYTHMIC MOVEMENT

PERHAPS the most useful way of dealing with the material in this chapter is to do it in two sections. (1) General principles of work for (a) children up to five years old, (b) children of five and six, (c) children of seven or eight. (2) Musical material for each age of child.

Section I. General Principles of Work

Rhythm is the life-blood of music. It is rhythm which gives music its vitality, its im-

petus and its urge. To a child rhythm means movement.

Tunes are like live, interesting people. They have definite personalities and moods. Sometimes one tune is always sad, another one invariably gay, but other tunes are sad to begin with but finish up in a bright mood.

And tunes have homes of their own. Some of them never go out of their home, but many tunes like to wander off into another home before coming back into their own.

And tunes are always saying things to us, and in order to make themselves clear, they use sentences to say these things. Because some remarks are very important they are repeated, so that we may be certain to understand them.

But more than all these things, tunes do not like to keep still any more than little children do. They love to move about and they move in just the same way as children do, for they run and skip and leap and stride and walk and galop and sway. It will be good fun to listen to tunes to see what they are doing, and then ask them if we can do it with them.

Section I (a). Nursery School Work: Strong Rhythm

And this is where our rhythmic work begins, with the Nursery School child. We shall play suitable, strongly rhythmic tunes which give examples of all the above movements, ask the children to listen to them, get up and do the same. There must be no dictation at this point, or attempts on the part of the teacher to get accurate results. Many well-meaning teachers make a mistake in this. They feel there is something amiss if a child skips to a running tune, or walks when it ought to be galoping; accordingly they put the child right. This is wrong because eurhythmic teachers are not interested in getting quick, accurate response in the Nursery School. We want to help children to listen to music and to *judge for themselves* what it is doing. If at first they are wrong, we should not correct their movement but redirect their attention to the music.

Two things we can do if a child, for instance, goes on running to a skipping tune (1) We can play the same tune twice, first in a running rhythm, and secondly in a skipping one, telling the child which movement is which. He can try both with renewed attention on the music, and discover gradually for himself which is really easier to do with the tune as it was originally played.

Or (2) we can say, "Well, you think that tune is running, don't you? Listen to this and see what *IT* is doing." We can then play a new tune with a definite running rhythm and let him run to it, then try to run again to our skipping

tune. He will then feel that it is not easy to run to the second tune, but that it was very easy to run with the first tune. That method is musical education rather than musical instruction.

We also want children, not only to recognize the different movements, but also to keep time, but this again only comes by degrees. It is not entirely wise to seize hold of a child who is marching out of time and compel him to fall in with your own more dominant rhythm. He will only keep time as he begins to feel the strong accents of the music, and this faculty can be trained by some simple work on pulse and accent.

Tune Associations

To begin with, it is wise in the Nursery School to choose one good tune for each movement, and to keep to it for some time. A definite association between that particular tune and his own movement is a necessity at first to a child. But by degrees we shall introduce other tunes and extend the associations, hoping that it is by now the actual rhythm the children are beginning to feel, apart from melodic or verbal associations. And when the natural movement tunes have been taken separately, we shall begin to combine them very gradually, two only at first. We may begin with a march, change to a run, and return to a march.

Here it is essential to realize, that though a little child may hear the change and know exactly when it occurred, he has not the required muscular control to respond accurately. That is why the changes must not be too frequent. We must give several phrases of each and, when we are changing from running back to walking, it is good to make a gradual *rallentando*, extending over two or three bars, rather than to go suddenly from a quick run to a walk.

Attaching a Story to a Rhythm

The interchange between the rhythms of natural movements can most effectively be made by drawing on the imagination of the children and building a story round the rhythms. Instead of saying "First the music walks, then it skips, and then it runs, etc.," we invent a

story about taking our sister to the park to have a row in a boat on the lake. We walk along the road and then when we get on to the grass we skip down to the lake. Into the boat we pop and begin to row. When it is time for dinner we jump out and run quickly home. Endless stories of this kind can be invented, with far better results than mere abstract rhythmic work. The musical material for these exercises will be discussed later in this chapter.

How to Follow the Beats

There are several methods by which Nursery School children can be helped to follow the beats of music. They can clap the hands or sit down on the floor with legs outstretched and mark the beats by kicking their heels. Toddlers of two and a half will sit in their little chairs and stamp their feet in perfect time to music. Things that move rhythmically with a noise and a movement that can be imitated provide excellent material for pulse work for the babies, such things as clocks, trains, and bells. And along with the power to follow the beat of music comes the gradual realization of strong accent.

Experience shows us that in the Nursery School, 2 time and 3 time are enough both for recognition and expression. Clock ticking and bell pulling are rhythmic movements that give expression to two-pulse measure with its strong beat and its weak one. They are good for the three- and four-year-olds. Swing pushing, see-sawing, and a two-movement digging, of digging on one and throwing away on two are also useful.

The fives can consider three-pulse measure. A train often seems to me to be in a triple measure as I sit in a compartment listening to its rhythm. Children can pretend to be engines shunting about on their own account, with arms up and fists clenched, making one very loud "Ch" and two little ones in time to music played in 3 time. The main difficulty of 3 time for rhythmic movement is that, if children are moving either their arms or legs alternately, the strong accent comes first on the right limb and next on the left limb, which is disconcerting.

One would therefore suggest that, when playing trains in three-pulse measure, the children

should thrust their arms as far out as possible on one, and take two little movements to bring their arms in again. They can also pretend to bounce a large ball with both hands, first a high big bounce and then two smaller bounces. Alternatively they themselves can pretend to be the balls and jump the triple measure.

The Rhythmic Pattern of a Nursery Rhyme

One does not expect little children to have the control necessary for clapping the exact rhythmic pattern of a Nursery Rhyme, but it is good for them to guess which one the teacher is clapping, and it does them no harm to try to clap one themselves. They can manage tunes consisting mostly of crotchets and minims with occasional not too quick quavers.

Loud and Soft, High and Low

Finally, the fundamentals of quick and slow, loud and soft, and high and low should be bound up with the rhythmic work. We cannot be at all sure that children are listening to the piano because we are playing it. They are naturally much interested in their own activity and tend, when we have once started them off, to carry on, paying little heed to us. For that reason anything we can do to help them to listen must be done. We can make slight variations of pace and watch to see if they are following. We can sometimes play loudly and sometimes softly and give them something to do to show that they have heard the modification. For instance, in a running tune, while the music is soft, they can flutter their hands like fairies' wings while running, and when it is loud, they can double up their fists and run like men in a big race. Another good exercise is to start at a walking pace, very gradually increase the speed until children have to run, increase so that they are running as quickly as they can, and then gradually decrease again. The illustration of a train is good, starting from a station, gradually getting up steam, going at an express rate, and then slowing down again as it comes to the next station. The *con moto* gramophone record was

made for this purpose. And though the subject of high and low is a matter of pitch and will be considered later, it is linked up with rhythmic work and can just be alluded to here.

The teacher can play her swinging tune, for instance, sometimes high up on the piano and sometimes low down. The children will follow by stretching their arms up high as they pretend to push the swing, or by crouching down low to push a little swing that is not far from the ground.

Summary

A summary of rhythmic work in the Nursery School would therefore be—

(a) Response to the rhythm of music by natural movements taken at first separately.

(b) The gradual combination of these, mostly embodied in rhythmic games and stories.

(c) The recognition and expression of the beat in music.

(d) Accent in two- and three-pulse measures.

(e) Modification of music by changes of speed and intensity.

(f) Combination of pitch with rhythmic movement.

Section I (b). Children of Five and Six

The usual method of a rhythmic lesson with children of five and six is to say "Listen to the music and then try to follow it yourselves," and by this time children are prepared to change quickly from one movement to another. We run through all the natural movements of skipping, walking, slow-walking or striding, galloping and swaying, and our changes of movement include changes of pace and of intensity. We expect children by this time to be able to recognize the rhythms apart from any association of tune, and that is why it is sometimes good to take one tune and play it in different rhythms, e.g. Jack and Jill can sometimes walk up the hill (♩), sometimes run (♪), and sometimes skip (♫). This can be represented dramatically and children can go up in pairs, one pair at a time, listening to the music and suiting their movements to it.

Rhythmic Units




The work at this stage really consists in the recognition and expression of these rhythmic units. The first three, the walking, running and skipping, present little difficulty, but the fourth perhaps is not so easy. The minim (two-beat note) is not a natural movement like the other three, and children of five do not find it easy to do the "step-bend" of the Dalcroze system. They make two common mistakes, first to step and bend all in one instead of separating the two movements, or second, to bend so low down on the second beat that they have to take another beat to get up before stepping out again. Yet they can certainly be helped to recognize these long notes and perhaps, before we worry them with the formal expression, we can find an easier way.





We often make the serious mistake of getting children to step minims before we have given them an opportunity of knowing what they are or of hearing them in a tune. This is wrong because it is making "an end" of a technical exercise instead of a "means to an end." The real "end" is the understanding and expression of the rhythmic pattern of a whole tune. So we must begin by helping the children to hear the two-beat notes in a real tune, and this is most easily done by linking up with the beating of a tune like "Lucy Locket." Let the children clap the strong beats of this with both hands and throw away in big sweeping curves the three weaker beats, singing the words as they do so. They will soon realize that, in order to keep the four beats in each bar going steadily all the way through, such words as "found" must be held on for two beats and that they are really singing "Lu-cy-Lock-et-lost-her-pock-et-Kit-ty-Fish-er-fou-ound-it," etc.

"Hot Cross Buns" can be used in the same way, the children discovering that they are singing "Hot Cross Bu-uns," etc. These two-beat notes can be expressed in clapping by clapping the hands together for the first beat and swinging them downwards, still pressed together, for the second. Many nursery rhyme tunes including minims ought to be practised in this way. So far as stepping goes, the children can step forward for the first beat then stand

still and clap their hands for the held-on beat. By degrees they will be able to do the formal step-bend.

Teaching Devices

Many games can be invented to give children practice in hearing and responding to these simple rhythmic units, the train game being the most popular. The children are in three files representing luggage, passenger and express trains respectively (, , ). Each train moves only when its own rhythm is being played, stopping dead as soon as it hears the change.

Another method is to have the children either in concentric circles or in separate circles, each circle representing one rhythmic unit. The circle moves round only with its own music, keeping time as it moves. To begin with, one might start just with two, e.g. skip and walk ( and ) and then gradually extend to run () and step-bend ().


These exercises are very effectively done without a piano, by tapping on a tambour (not a tambourine with bells which confuse the beating sound). There is nothing to distract the children from concentrating upon the actual rhythm.

Two, Three or Four Time

In this grade children ought to be taught to beat 2, 3, and 4 time, after having first used the simpler method of clapping the strong beats and throwing away the weaker ones. The two time would, of course, always include " measures.

When children can beat time, they must be encouraged to use this technique in conducting the songs that the class sings. (See chapter on Songs.) They can also pretend to be conductors and beat time to music played by the teacher or to gramophone records. It is now possible for the children to combine pulse and pattern in easy ways, that is, they will beat the pulse with their arms and step the pattern with their feet. This work is not easy and needs concentration, but that is all to the good.

The first exercises would be beating 2 or 3 time and at the same time walking, slightly accentuating the strong beat. Next the feet can do running steps while the arms beat 2 or 3 time, and here at first children invariably try to make their arms move as quickly as their feet. We have found it helpful to say, in the case of

, down run, up run, etc., and in the

case of , down run, out run,

up run. This seems to help the children. If these exercises are mastered one can proceed with the skipping step.

Musical Phrases

Children of six can begin to understand phrases and to express them through movement. It is the right time psychologically to introduce this idea because at this time they are beginning to write little phrases and sentences and are first made aware of such important things as full-stops and commas. They realize that both full-stops and commas are breathing places or resting places, but, whereas you can drop your voice and stop altogether at a full-stop, a comma always spurs you on to a conclusion. It is only a brief breathing space.

It is the same in music, and we tell children that music has its own breathing places just as our reading has. To begin with we can introduce a tune with words, a tune with four phrases of equal length, sing it to them exaggerating the taking of a new breath, and ask them how many phrases there were. Next we can play the tune, lifting our hands at the end of the phrases (but not waiting and thereby spoiling the rhythm). We can then play many tunes with regular well-defined phrases, and let the children listen and give a loud clap as soon as they hear the music take a breath.

The next step is to express the idea of phrases by movement. There are three simple methods, all of which ought to be used constantly. At the end of a phrase during movement there can be (a) a change of direction, (b) a change of hand and arm movement, (c) a change of person, i.e. one group will move to one phrase and another

to a second, and so on. We will suggest an example of each.

(a) Take the first four lines of, for example, "Men of Harlech." It is a walking tune with four equal phrases of eight beats each. The children can be in a circle. They will walk eight steps to the left for the first phrase, swing round and walk eight to the right for the second, walk outwards from the circle for the third phrase and back again into it for the fourth. That is the simplest way there is of showing the phrases, by change of direction.

(b) Take the well-known Schumann's "Soldiers' March" where there are eight phrases of eight beats each. This could be expressed by change of direction in marching at every phrase end, but it could also be expressed by changes of arm and hand movements, i.e. the children could march blowing a trumpet for phrase one, hitting a drum for phrase two, beating 4 time for phrase three, and so on.

(c) "Polly put the kettle on" is a running tune of eight phrases, with eight running steps in each one. It could be worked out by having the children in three files, each file emerging from a different corner of the room. In the middle is a child conductor on a chair. He beckons to one file who run towards him with eight steps and then stand still. He motions a second file forwards for the second phrase, and the last file for the third phrase. All the children sing the fourth phrase "We'll all have tea," standing round the conductor's chair. The conductor then motions one file back to its corner where they retreat with eight running steps, a second and third file being dismissed in the same way. Then from their three corners the groups sing the eighth phrase "They've all gone away."

It will be noticed that in these examples the fundamental rhythm is always kept, be it walking, running, skipping, or anything else.

Summary

A summary of work for the fives and sixes would therefore be—


- (a) Quick response to changes of movement.
- (b) Games introducing the various rhythmic units.
- (c) The beating of $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ and $\frac{6}{8}$ time.



(d) Combination of the beating of time with the stepping of simple rhythmic units.

(e) The conducting of songs and other music.

(f) The recognition of phrases and the expression of them by conducting and also by movement.

Section I (c). Children of Seven and Eight: Written Music

The work with the seven- and eight-year-olds carries on further all the points mentioned in the two previous grades. To begin with, the time has come for the children to see music as well as to hear it. Gradually they can at seven be shown that their friend, the walking note, is really called a crotchet and that it looks like this , and similarly with the running and skipping rhythms.

This paves the way for the creating, stepping and ultimate writing down of simple one-bar rhythmic patterns. For instance, the teacher may start off with one like this—Walk, run, run, skip and walk () or run run, run run, step-bend (). The children will step them and then one child might be asked to come and write it on the board.

Other one-bar patterns will be invented by the children and added. When there are, for instance, four patterns written up and numbered, the teacher can call out, for example, number three, and the children will step this until she calls out a second number, when a quick glance at the board will enable them to change their pattern. This is excellent work for establishing a firm relationship between ear and eye.

Six-eight Time


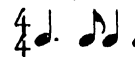
Nothing has been said yet about $\frac{6}{8}$ time, although children will have been hearing endless tunes in this pulse measure. Up to this time they will only have been hearing the tunes, not seeing them, and probably these are the points they will have noticed and in this order. First, that it is 2 time, and when little children beat time or clap and throw away to a tune in $\frac{6}{8}$ they are


not aware that the tune is not a $\frac{3}{4}$ tune, for the beating is the same.

But gradually they may become aware of the important fact that some tunes to which they beat down-up have three running notes to each walking note or to each beat, instead of two, e.g. "O, dear, what can the matter be?" Later on, they will discover that, when they are running to a $\frac{6}{8}$ tune, because there are six running notes instead of four, the strong notes on the first and fourth come on alternate feet. This may disconcert them for a moment but they soon become used to it.




Finally, the long and short note of the skipping rhythm can be just as easily stepped in a $\frac{6}{8}$ tune as a $\frac{4}{4}$ tune (although, of course, it is written differently).

Other Rhythmic Units

There are two or three further rhythmic units with which children in this grade can become familiar, and teachers ought to introduce them in their musical context before making an exercise of them. First, the beat and a half and half beat (, as at the beginning of "All through the night"), e.g.  etc. This is a kind of springing step made by stepping on the crotchet, slightly pressing with the same foot on the dot and lightly springing on the quaver.

Another frequently heard note is the dotted minim (, especially in three-pulse measure. The tune "Lavender's Blue" introduces this note on the words "green" and "queen." It is done by stepping, say, with the right foot on the first beat and marking the two held-on beats with the other foot, the left, by putting it forward then back by the side of the right.

A lovely rhythmic unit which sevens and eights can step is the modification of the ordinary $\frac{6}{8}$

 into . The first half is done by stepping and then springing high, lightly touching the ground on the  and continuing to run.



Stepping the Patterns of Tunes

All these little exercises prepare children to step the exact patterns of tunes, first nursery rhyme tunes and then simple tunes without words, such as "Melody" in Schumann's *Album for the Young*, which can now be stepped exactly and also phrased correctly. By degrees they will step a phrase and then write it down, and it is surprising how easy they find this when they have been taught to call the notes first by their movement names instead of crotchet, quaver, etc.

Beating Time

So far as pulse measure goes, children of seven and eight very much enjoy beating 5 time and hearing little tunes in 5 time. It is beaten, down, in, forward, out, up. Further, they can now have exercises which change their pulse measure, just as they have exercises which change their movement. By this one does not mean teachers to play one tune in 4 time, then break clean off and play one in 3, etc., but to drift from one to the other and back again.

When all the children have practised beating time and following the changes, the work can be done in files, each file representing one pulse measure which walks, beating time only when its own measure is being played, standing still as soon as the change is heard.

The combination of pulse and pattern, begun in the previous grade, will be carried on further. Children will practise little technical exercises such as step-bending () with their feet, and beating down-up with their arms. They can also step the three-beat note () in a three-pulse measure such as "Pussy Cat" where it occurs on the word "queen," or as in "Lavender's Blue" on the words "green" and "queen."

When these little preparatory exercises have been done they can try to step the whole tune at the same time as beating the measure. If a child can do this by the time he leaves the Infants' School, it is very good.

The Form of a Tune

Finally, in this grade, the study of phrasing can be carried on to the very simple beginnings

of a study of form, for one's knowledge of the form of a tune is derived from a comparison of its phrases. We will take two or three easy examples: (a) "Barbara Allen," A B, one sentence balancing the other; (b) "The Lincolnshire Poacher," A B B A; (c) "The Vicar of Bray," A A B A. And after these easy ones, children could analyse the phrases of, say, Schumann's "Soldiers' March," which they will find to be A A' A' B B' A C (the A', B' denote that these phrases derive from A and B, i.e. begin in the same way but finish differently). In order to express the phrasing of the piece, children would march eight steps in one direction, then swing round and go some other way for the second phrase, and so on. The form could be illustrated by the instruments. If A were represented by the drums, then A' would still be drums, but beaten in a different position, and so on.



Summary

A summary of work for the sevens and eights would therefore be—

(a) The establishing of the link between ear and eye by the introduction to the symbols of



(b) The invention, stepping, and writing of one-bar rhythmic patterns.

(c) The introduction to more difficult rhythmic units, e.g.  and .

(d) Five time and changing pulse measures.

(e) Further exercises in the combination of pattern and pulse.

(f) The exact stepping of complete tunes.

















(g) Further work in phrasing and the introduction to form.

Section II. Musical Material: The Difference between Galoping and Skipping

To begin with, let us make sure of the difference between galoping and skipping. There are three differences: (a) a skip is a long note and a short note, but a galop is a short note and a long note; (b) the two notes of a skip are done

with the same foot, but the two notes of a galop are done with different feet; (c) although in P.E. lessons one can practise high skips, generally speaking in skipping our feet are only just off the floor, whereas in a galop they are lifted much higher. This means that a galop is a broader, more accented and slightly slower tune than a skipping tune. The same tune can be used for both, if the tempo and accentuation is altered. Apparently, Nursery School children find it easier to galop than to skip.

The following table may be useful, as it gives the notation for most of the steps used in the Infant School.

Tunes in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$	Tunes in $\frac{6}{8}$ or $\frac{9}{8}$
Walk 	
Run 	
Skip 	
Galop  or, slower ()	
Slow walk (or step-bend) 	 or 
Spring 	
Three beat note 	

One need not at this stage of musical education suggest suitable tunes for all these natural movements, although one might say that generally slow $\frac{6}{8}$ tunes make good swinging or swaying tunes, and quicker $\frac{6}{8}$ tunes, strongly rhythmic, are generally good to galop to. Running tunes must be very smooth and skipping tunes crisp and jerky.

This is all plain sailing, but it is when there is a need to pass smoothly from one movement to another, or from one pulse to another, that teachers who cannot improvise, experience difficulty. To break one tune off and begin on another is inartistic and moreover it "gives the show away." A good sequence of chords can form the basis upon which teachers can construct their own pulse measures, natural movements, rhythmic patterns, etc.

We will therefore print the two sequences "Plodding Along" and "Whispering"¹ and

¹ The sequences "Plodding Along" and "Whispering" are reprinted from the *Con Moto Technical Exercise and Improvisation Books* (Infant and Junior books respectively) by Marjorie G. Davies, by permission of the publishers, Augener Ltd.

show how the chords can be taken as a basis of work and the rhythms and pulse measures modified to fill the need of the moment. "Plodding Along" we will use (a) for natural move-

ments and (b) for one- and two-bar rhythmic patterns. "Whispering" we will use for various pulse measures and for combining pulse measures.

"WHISPERING"

Staccato and pp throughout

Music by MARJORIE G. DAVIES

The musical score for "Whispering" is written for piano in 2/4 time. It consists of four systems of two staves each. The key signature has three flats (B-flat, E-flat, A-flat). The first system begins with a piano (pp) dynamic marking. The melody in the right hand is composed of staccato chords, while the left hand provides a steady bass line of eighth notes. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

"WHISPERING"

Various pulse-measures

The musical score consists of two systems of piano accompaniment. The first system shows three measures with time signatures of 2/4, 3/4, and 4/4. The second system shows three measures with time signatures of 5/4, 5/2, and 6/8, with an 'or' indicating an alternative phrasing for the 5/4 and 5/2 measures.

Notes. For $\frac{3}{4}$ and $\frac{6}{8}$ time, two bars of the original are taken to make one bar. The same applies to $\frac{5}{4}$ which can have a secondary accent on the 4th beat as in the first example, or on the third beat as in the second example. Children can also practise these $\frac{5}{4}$ exercises by beating alternate bars of two and three time.

The sequence can also be used for changing pulse-measures, in which case the changes must be made at the ends of the phrases. We add one or two examples of such exercises, giving just the melody

Four examples of melodic exercises are shown, each on a single staff with a treble clef and a key signature of two flats. (a) shows a sequence of eighth notes with a secondary accent on the 4th beat. (b) shows a sequence of eighth notes with a secondary accent on the 3rd beat. (c) shows a sequence of eighth notes with a secondary accent on the 4th beat. (d) shows a sequence of eighth notes with a secondary accent on the 3rd beat. Each example is followed by 'etc.'.

Note. The above exercises are (a) Beating 2 then 3, (b) Beating 4 then 5, (c) Beating 4 then 2 ($\frac{6}{8}$ time), (d) Beating 5 then 2. When children are beating 5, it is good for them to give a little extra push on the secondary accent, whether it be on the third or fourth beat

"PLODDING ALONG"

One-bar rhythmic patterns

The musical notation displays eight one-bar rhythmic patterns, labeled (a) through (h), arranged in two rows. Each pattern is written on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The patterns are as follows:

- (a) Treble: C4, D4, E4, F4; Bass: G3, A3, B3, C4.
- (b) Treble: C4, D4, E4, F4; Bass: G3, A3, B3, C4.
- (c) Treble: C4, D4, E4, F4; Bass: G3, A3, B3, C4.
- (d) Treble: C4, D4, E4, F4; Bass: G3, A3, B3, C4.
- (e) Treble: C4, D4, E4, F4; Bass: G3, A3, B3, C4.
- (f) Treble: C4, D4, E4, F4; Bass: G3, A3, B3, C4.
- (g) Treble: C4, D4, E4, F4; Bass: G3, A3, B3, C4.
- (h) Treble: C4, D4, E4, F4; Bass: G3, A3, B3, C4. etc.

Notes. The above patterns include most of the rhythmic units used in the Infant School, and countless other combinations and permutations can be invented. The last four (e), (f), (g), (h) may be found too difficult because of the three beat note (P') and the one-and-a-half-note (P. P.) but they are suggested for those children who specialize in rhythmic work. Notice in (a) and (c) the repetition of the crotchet in the bass to give the feeling of the two beat note. In these patterns the last or final chord is of course omitted, as only three are needed. In (e), (f), (g), and (h) the bass note pattern is kept smooth, thereby emphasising the unevenness of the treble one. When children are ready, two bar patterns can be invented, often by the combination of two one-bar patterns which have been practised separately.

"PLODDING ALONG"

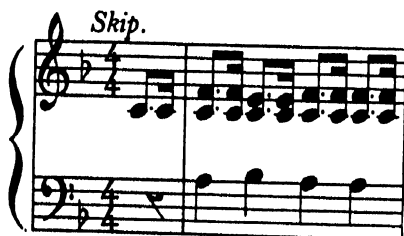
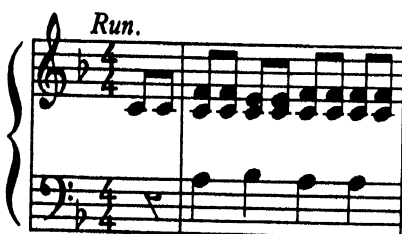
(Chord Sequence)

Music by MARJORIE G DAVIES

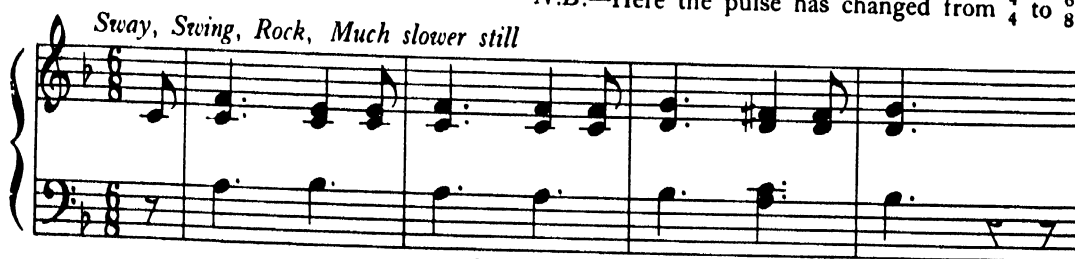
The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of four systems, each with a grand staff (treble and bass clefs). The music is a chord sequence, with the right hand playing chords and the left hand playing a steady eighth-note accompaniment. The sequence of chords across the four systems is: D-flat major (F-A-Bb), E-flat major (G-Bb-A), F major (A-C-Bb), and G major (B-D-C). The notation includes various musical symbols such as notes, rests, and accidentals, with some notes beamed together in the right hand. The left hand maintains a consistent eighth-note pattern throughout.

"PLODDING ALONG"

Various rhythmic units illustrating Natural Movements



N.B.—Here the pulse has changed from $\frac{4}{4}$ to $\frac{6}{8}$.



N.B. Here the pulse is again $\frac{6}{8}$ and half the original bar is used to make one bar in the new time.

Note These natural movements can be interchanged during the course of the tune, but there should be at first, four bars of each

MUSIC AND PHYSICAL TRAINING

Musical Drill

WHEN some of us were very young it was the fashion to accompany our physical exercises with music. The activity was known as "Musical Drill" and, as far as I can remember, I hated it bitterly. The exercises were dull, unimaginative, mechanical and stereotyped, and the music was of the very cheap march variety. The function of the music was that of a drill-sergeant, for it made us thrust out our arms and legs as one man. It took years for this activity to expire, for it died very hard, but it did disappear in the end, and with its decease came a determination that henceforth Physical Training should have nothing to do with music. And this was the case for the whole school life of most of us.

Modern Theories of the Right Relation of Music to Movement

Nowadays music has returned to play a very important part in the physical training of young children, but its function has entirely changed since the days when we were young. Some time ago, there was held in London an extremely interesting conference which was succeeded by a delightful demonstration. The subject was Music and Movement and several famous teachers of very different types gathered together to demonstrate their own particular use of music for movement, the kind of music they used, and the way in which they used it.

There were either present or represented Ann Driver, demonstrating eurhythmics, Margaret Morris, her own dancing, Irene Mawer, miming, Gladys Wright, physical training, and Ruby Ginner, Greek and National dancing. The aim was twofold: first, to show the use of music for different types of movement, and secondly, to suggest to teachers and students the possibility of training as an accompanist for movement—a lovely idea.

In some cases the dancers led off with a strongly rhythmic and individual dance, saying "Now make up some music for us to which we can dance like this." In other cases, the musician

led off with a beautiful rhythmic piece of music and said: "Listen to this music, and when you think you know how it is telling you to move, get up and show us." And these suggest our school eurhythmics and secondary P.E. lessons.

Music and Movement in the Infants' School

The link between these two subjects in the Infants' School is now binding them strongly together, and when we see the finished product of either without having seen the method of teaching, we do not know which lesson it is; not that it matters. The results are the same, but the stress has been laid on either one or the other so that the method of teaching will be slightly different.

The aim of any P.E. lesson is physical development, that of eurhythmics, the appreciation of music by its expression in movement. But no eurhythmic teacher ought to tolerate a poor position, and one of the results of her lessons will undoubtedly be improved physical development. The P.E. teacher, on the other hand, must choose good music for her secondary lessons, and much incidental knowledge of music can be gained by the children as they follow her workings out of the music, in games or exercises; for the form and phrasing of the tune control the changes of movement in such things as Country Dances, and when children can feel the end of a musical phrase they will instinctively turn without the mechanical countings of 1, 2, 3, 4, 5, 6, 7, 8.

Music and Physical Training

Let us now consider more closely the use of music for P.E. lessons, and we will begin by taking two of the five natural movements (discussed more in detail in the section on rhythmic movement), skipping and running. Skipping is part of a rhythmic lesson as of a P.E. lesson, and the children can either skip freely about the room to a tune like "The Lincolnshire Poacher" if they are only five years old, or skip round in a circle, quickly changing their direction at each phrase end, if they are six. When they are a

little older still, at seven and eight, they can use the skipping step to express their understanding of the simple phrases and form of the tune, and work out a straightforward design in skipping. We will suggest the method for this last.

(3) The tune is in some kind of 2 time and is a skipping rhythm.

(4) By tapping all the beats during the playing of the tune, it will be seen that there are eight beats in each phrase.

THE LINCOLNSHIRE POACHER

Traditional Tune arr by D BRANSON



The points to be discovered by the children when listening to the tune will be—

(1) There are only two tunes in the verse, an A tune and a B tune.

(2) The arrangement of them to make up the four lines is a little unusual. It is A B B A.

(5) The design will therefore be such that the same eight skips will be done with the same people for both the A tunes and something different will be done for the two B tunes, either a different direction, or different partners, or a different movement with the hands. Many

simple designs can be worked out. The following is one done in a circle—

The children in pairs form a circle and join

hands. For the first A tune, all skip round to the left for eight beats. For the next phrase, the first B tune, each pair joins hands and skips in

CALLER HERRIN'

Traditional Tune arr. by D. BRANSON

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 2/4. The first four systems are 8 measures each, and the fifth system is 4 measures. The music features a mix of eighth and sixteenth notes in the right hand and chords and eighth notes in the left hand. There are several '7' time signatures indicating 7/8 or 7/4 time sections within the 2/4 framework.

a circle of two, eight skips to the left, changing direction for the following B tune by skipping eight to the right. Then for the fourth phrase, the second A tune, all skip round in one circle again, preferably to the right. Such a design makes clear to the eyes the phrasing and form of the tune in a very simple manner.

"Caller Herrin'" makes a good tune for a running design.

An analysis of the tune would give the following results—

(a) The tune is in 4 time and is a running rhythm.

(b) It is a sandwich tune, A B A, with a call at the end ("Caller Herrin").

(c) The A tune has two phrases, each two bars in length. There are therefore eight beats in each phrase, but as this is a running tune, that will mean sixteen running steps. Children can find this out by beating four in a bar or tapping all the beats until they come to the point at which the music takes a breath, snatched hurriedly. They would do well to listen first and give a loud clap when they hear the music snatch a breath.

(d) The B part of the tune could either be considered as having two long phrases of two bars each, or possibly four one-bar phrases. If the latter interpretation is taken, the phrases must be marked by some change of arm or hand movement and not by a change of direction, as it is impossible for children to swing their bodies round after each group of eight quick running steps.

A third possibility for the B tune would be to consider it as two phrases of one bar and then one phrase of two bars. We will take it this way for the sake of variety, and also as an example of unequal phrase lengths, which is good for children to hear as it keeps them from getting into a mechanical groove. After the B tune the A tune is repeated, and finally there is the call. We will work it out as follows, with eight children, four sets of partners *ab*, *cd*, *ef*, and *gh*. The children stand in pairs thus—

g h
e f
c d
a b

A Tune. First phrase (2 bars): *a c e g* run 16

steps forward down the room. Second phrase: *b d f g* do the same, rejoining their partners.

B Tune. First phrase (1 bar): *a* runs 8 steps in a little circle round *b* who stands still, *c e* and *g* doing the same round their partners. Second phrase (1 bar): *b d f* and *h* circle round their partners, *a c e* and *g* respectively. Third phrase (2 bars, i.e. 16 runs): each pair of partners join hands and run the 16 steps round in a private circle of two.

A Tune (repeated). The children return to their original position, the first phrase being run by *g e c* and *a* (in that order) and the second phrase by *h f d* and *b*. For the call, the partners face each other, hold their cupped hands round their mouths and sing "Caller Herrin'."

Other Song Tunes

Many other movement song-tunes can be worked out similarly by reference to natural movement, beats per phrase, phrases and form. "The Hundred Pipers" would make a good gallop design, and later on "The Ashgrove" could be used with children of seven and eight, partly as a walking movement (the A sections of the tune) and partly running (the B sections). The tune is A A B A and lends itself easily to this treatment.

The Advantages of Combining Music with Movement

The advantages of this kind of work are obvious. The children are getting good exercise throughout, their sense of rhythm is being trained, they are having practice in keeping time in their natural movement steps, and above all, their sense of beauty in design is being drawn out. When teachers have done one or two of these designs, the children will be ready to co-operate and make suggestions themselves.

And it is in this respect more than in any other, that this work differs from the dancing lessons, where the teacher does the dictating and arranging, and the children do the following and obeying. Here they have the same joy in activity, but they take a larger share in the creation.

The Use of a Story

Much good work can be done if teachers invent a little story which involves several good vigorous movements. If children's imaginations are drawn upon, there will be much more vitality in the exercises than if they are just asked to begin to walk, then to run, then to skip, etc. We will invent one now and then discuss the music necessary.

"We are going into a big field to fly our kite. We walk along the road and then because we come to a gentle slope down, we skip a little. Soon we come to the foot of a rather steep hill, at the top of which is our kite field. We stride slowly up, keeping our backs straight and our heads up. At the top we push open the gate and run into the middle of the field. Now we unwind our kite string, four little jerks and up it flies a little, four more, a third four, and after one more unwinding it has flown high up into the sky and all our string is used up. Now we run a few steps and then pull it to watch it sweep across the sky, sometimes upwards, sometimes downwards. Over and over again this happens, until after a longer run than usual, with two great sweeps, the kite swoops to the ground and shivers on the grass.

Let us now consider the rhythms of these movements in order as they occur. We will write down one bar of each in 4 time.

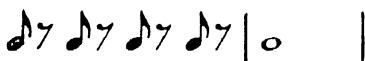
Walk: 

Skip: 

Stride: 

Run: 

The unwinding of the kite string and the first flights of the kite would be:



The running and tugging of the string to make the kite swoop would be:




Obviously if one can improvise, this is the occasion to do so, but teachers who cannot can take a sequence of chords and adapt it as we

suggested in the chapter on "Rhythmic Movement." We will first give an improvisation and then an adaptation of the "Plodding Along" sequence printed in the Rhythmic Movement section.

Work, Sport, and Animal Rhythms

Labour, sports, and animal movements are excellent for rhythmic work on P.E. lines. Of the first perhaps the most usual are: digging, hammering, building, bell-pulling; and of the second, ball bouncing and throwing, swimming, rowing, see-sawing. Kangaroos leaping, rabbits hopping, pussies creeping, squirrels running, monkeys climbing, frogs jumping, all have their own definite musical rhythm as well as their particular physical value.

We will suggest a few of these rhythms. A teacher can then take a chord sequence to provide the musical basis and suitable tunes, as suggested in the section on Rhythmic Movement.

(1) *Digging.*  i.e. dig

on the first beat, withdraw the spade on the second, throw the sand or soil away on the third and bring the arms back on the fourth. This makes a good one-bar rhythmic pattern apart from digging.

(2) *Hammering.*  Notice that

this rhythm begins on the second beat, as the strong first beat must obviously be that on which the heavy hammer comes down with a bang. The three quavers make a good preparatory movement, the children swinging their hammers backwards, then forwards, over their shoulders.

(3) *Swimming.*  with a big

push forward on the triplet. If preferred the

rhythm might be  suggesting a

great thrusting aside of the water on the second beat.

(4) *Rowing.* One often sees this movement done quite wrongly in Infants' Schools. If we

(Continued on page 1236)

KITE FLYING

Music by MARJORIE G. DAVIES

Musical score for "Kite Flying" by Marjorie G. Davies. The score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of music. The first system shows a piano introduction with chords in the right hand and a simple melody in the left hand. The second system continues the melody and accompaniment. The third system features a more complex chordal texture in the right hand. The fourth system includes a "L.H." (Left Hand) section with a melodic line in the right hand and a more active bass line. The fifth system continues the melodic and harmonic development. The sixth system concludes with a final melodic phrase in the right hand and a rhythmic pattern in the left hand, marked with a "3" for a triplet.

The image displays a page of musical notation for piano, consisting of three systems of staves. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat). The first system begins with a treble staff containing a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The bass staff starts with a triplet of eighth notes and continues with a melodic line. The second system shows more complex rhythmic patterns, including slurs and ties. The third system features a series of triplets in the treble staff and sustained chords in the bass staff, indicated by long horizontal lines. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

THE PRACTICAL INFANT TEACHER

CHORD SEQUENCE "PLODDING ALONG," USED FOR "KITE FLYING"

The changes of movement must not break across the phrases, but must occur at the phrase ends. We will take two phrases for each rhythmic movement. Notice that the phrase begins on the fourth beat and finishes after the third. It will be enough to print the melody, for teachers can supply the harmony from the sequence printed above

The musical notation consists of eight staves, each representing a different rhythmic movement. The movements are labeled as follows:

- A = walk**: A series of eighth notes with a long slur over the first four staves.
- B = skip**: A series of eighth notes with a long slur over the first four staves.
- C = slow strides (or step-bend)**: A series of eighth notes with a long slur over the first four staves.
- D = run**: A series of eighth notes with a long slur over the first four staves.
- E = kite string unwinding**: A series of eighth notes with a long slur over the first four staves.
- F = run and swoop**: A series of eighth notes with a long slur over the first four staves.
- G = swooping down**: A series of eighth notes with a long slur over the first four staves.
- H = fluttering to ground**: A series of eighth notes with a long slur over the first four staves.

Notes. Play always two crotchets in the left hand to each minim in the right, so that children may feel the two beats in each slow note. In the running and skipping rhythms there is no need to double the left-hand chords, only the right-hand ones. In the swooping chords (F and G), the second chord in each bar is just the first one played an octave lower.

visualize a rowing movement, we find we begin with our bodies bent slightly forwards and our arms stretched behind us so that we can put the oars in the water at a point rather behind that indicated when we stretch our arms sideways from the shoulders. The rowing movement begins with a hard pull of the arm round and in while the body moves in the opposite direction. The second movement, the recovery, is in the opposite direction, the body moving forwards and the arms backwards.

The relations between these two movements are, I believe, quite different in Oxford rowing

from that of Cambridge, but for children they can be regarded as equal. The time is therefore 2 time and perhaps a rhythmic pattern like this would meet the case: "Speed bonny boat" is the best rowing tune there is, probably, but teachers must play it slowly enough to allow of a hard forward pull of the arms on the first three quavers.

We will consider next four examples of music which supply material for Rhythmic Movement and Physical Training combined: (a) "See me climb," (b) "Flowerets," (c) "Swing Story,"

SEE ME CLIMB

Words and Music by MARJORIE G. DAVIES

Very slow with big movements

See me climb like a mon-key at the Zoo.

This system features a vocal melody and piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. It begins with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment is written on two staves (treble and bass clefs) and consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The tempo instruction 'Very slow with big movements' is written above the first staff.

Still very slow and broad

See me jump like a jol-ly kang-a-roo.

This system continues the musical piece. The vocal melody and piano accompaniment follow the same pattern as the first system. The tempo instruction 'Still very slow and broad' is written above the first staff.

See me squat like a great green frog.

This system continues the musical piece. The vocal melody and piano accompaniment follow the same pattern as the first system. The tempo instruction 'Still very slow and broad' is written above the first staff.

Very quickly

See me run as quick-ly as my own dear lit-tle dog.

This system concludes the musical piece. The vocal melody and piano accompaniment follow the same pattern as the first system. The tempo instruction 'Very quickly' is written above the first staff.

The final four chords are for stretching the arms up and slightly outwards as high as possible. The heads are lifted with stretched chins and the children can also rise on their toes.

The idea is obviously: (1) flowerets growing up from the soil, (2) waving in the breeze on their long, slender stalks, (3) stretching with upturned cups to the sun.

(c) Each child imagines that she is taking a younger brother or sister into the park to give the child a swing. She, therefore, holds out her right hand and bends very slightly as though holding a little child. The first four bars are walking notes, i.e. sixteen walking steps. For the next four chords, the older child bends down, picks up the little one, stretches up to put her on the swing, and draws back preparatory to pushing her.

The next part is swing music and the pushing should be done with both arms, in large movements and, very important, using the whole body, the feet apart, one behind the other, and a swaying movement from the toes back on to the heels. The *crescendos* and *diminuendos* of the music should be followed, the first suggesting higher flights and the second smaller movements. Finally, when the swing comes to rest, the big child stretches up, lifts the little one out of the swing, plants her on the ground and takes her hand. Finally, the two together run home (four bars, i.e. thirty-two running steps) and at the last chords, stretch themselves and sigh with contentment.

(d) This is much more difficult than the Swing Story, for there are far more movements, the changes are more rapid and much more accuracy is needed. The teacher begins by describing the scene. It is the beach at a place where the tide has left a nice big pool, just deep enough for children to practise their swimming strokes in,

but hardly deep enough or big enough actually for swimming. The middle of the hall represents the pool and a large chalk circle can be drawn.

The children begin by being in groups in the four corners of the room. A is running music. Each group in turn takes six springing runs down the beach to the pool (i.e. one bar each). As they arrive they fold their arms and shiver a little. B: For these four bars (actually four staccato chords) all dip their toes four times gingerly into the pool, lifting their knees high each time, for the water feels very cold. C: At this point confidence is felt, and all stride deeper into the pool (four strides). D: Here all give four little jumps, two feet together, and on E they give one enormous leap, kneel down in the water and splash with their hands. F: Next come eight bars of swimming. The children still crouch in the water and practise the stroke with their arms. At G they jump up in a circle, rest their arms on the shoulders of their two neighbours for support and give large free kicking movements from the thigh, seeing how high they can kick the water. Each of the four phrases can be done with one leg, taking each leg in turn. For the minim in each bar a long forward kick is given through the water, and for the crotchet a short backward movement which gives the impetus for the next kick. At H all jump out of the pool. They skip round the outside of the pool to the left for the first phrase of four bars, and in the opposite direction for the second phrase. The four bars at I are used for each group in turn to run back up the beach to their dressing tents, but before disappearing inside they have at J two phrases of stretching music, each stretch consisting of four movements of the arms, forwards, upwards, outwards, and downwards.

SEASHORE POOLS

Music by MARJORIE G. DAVIES

A. *f*

B. *briskly*

C.

D. *ff*

E.

F. *p* *smoothly and leisurely* *roll...*

G.

Instructions

- | | |
|--|--|
| A. Run down the beach | G Kick the water with free, swinging movements,
one phrase for alternate feet |
| B. With high steps, go gingerly into the pool | H Jump out of the pool on to the sand |
| C Wade into deeper water | I Skip lightly round the edge of the pool. |
| D. Jump up and down in the pool | J Reverse the direction |
| E Crouch down on your knees and splash | K Run up the beach |
| F In a leisurely manner, practise your swimming
strokes with arms | L Stretch your arms in slow, pleasant movements |

RHYTHMIC DRAMATIZATION

THIS chapter deals with rhythmic dramatization, an activity dear to the hearts of children, for it combines two things they enjoy, dramatic work and rhythmic work. Rhythmic dramatization is really embryo ballet, for the movements express the dramatic conception as well as the musical rhythm; the dramatic element, though, is always subservient to the musical. We shall consider our material under two headings: (a) Programme Music, (b) Songs.

(a) *Programme Music: Music with a Central Idea or Story*

This type of music has always some definite idea connected with it. The composer may be telling a story, or describing a scene, or, as it were, painting a picture in sound. In any case, there is a concrete basis to the music and some definite idea upon which we can seize and which we can often express in various ways.

The Russian Ballet

It is interesting, at the outset, to consider the development of the famous Russian Ballet. To begin with, the music chosen for the ballet had no very intimate connection with the dancing. True, its programme and general character were expressed by the dancers, but apart from that the music formed a pleasant background. One could gather very little of its form, phrasing or rhythmic measure from watching the ballet.

Then came a definite step forward, when Nijinsky invented the choreography for Debussy's "L'Après Midi d'un Faune"; for he "scrapped" all the old classical steps, began by studying the music afresh and then invented movements which expressed much more intimately, not only the general story and atmosphere, but the details also. And after that, Diaghlev worked with that great Russian composer Stravinsky, who composed special music for the ballet. It is astonishing to discover how much one can learn of the actual music of Petrouschka from watching the performance of that sensitive musician and great dancer, Massine. And that is why we can truly say that

rhythmic dramatization in the Infants' School can be, if worked out thoroughly, a kind of embryo ballet.

The Interpretation of Music

It is not possible at first for children to express through their designs and movements all there is in the music they are interpreting. The complete interpretation will not be seen in the Infants' School, but it will be gathered, from the three examples worked out below, that gradually children can learn a great deal about music in their efforts to express it through designs in form and rhythm. In the Nursery School not much more can be expected than that the children show the dramatic idea through the fundamental movements of the musical rhythm.

"In the Garden" has two movements, a hopping one and a swaying one. The story is in two parts, first concerning itself with birds hopping about, and next with trees, blown by the wind, first gently, then more vigorously, then very gently again before coming finally to rest. If the children hear the phrases of the hopping music and make a pause where the music snatches a breath, well and good, but any such work will be intuitive and in no way insisted on by the teacher.

The working out of the second example shows much more. By this time the children can not only express the phrases, but also something of the exact rhythmic pattern if it is simple enough. The exact pattern of the phrases in the A section of "Popular Air" is stepped, but only the general rhythm of Section B, which is far too difficult to step exactly. And instead of the children moving in a mass, they can learn to work in groups or individually, one group or person stepping one phrase and one another. This is a distinct step in advance of the Nursery School work.

The third example, "In School" (of which we have disregarded the title in order to work the music out in a more interesting and complicated way), shows a great advance. Here the changes from one movement to another are much more frequent, demanding real concentration. And

IN THE GARDEN

(From GURLITT'S Scenes of Childhood)

Animato assai
mf

p

Meno mosso
dolce

cresc.

pp

per-den-do-si

IN SCHOOL

(From GURLITT's Scenes of Childhood)

IN DER SCHULE

À L'ÉCOLE



VOLKSLIEDCHEN

POPULAR AIR

(From SCHUMANN'S Album for the Young)

Sadly. *tem.* *p* *fp* *Merrily* *Lustig* *mf* *dim.* *p* *mf* *>* *As at the beginning Wie am Anfang* *dim. e rit.* *p* *fp* *fp*

* Here the melody is given to the left-hand part, and must therefore be well marked.

the phrases themselves are of uneven length, some being four bars long, and others two. This means that children cannot mechanically count an even number of beats each time and then change their movement. They must listen intelligently to the phrases of the music and study them before they attempt any dramatic representation. The movements too are more numerous and varied than in the previous examples, for we have a large swinging hammer movement, occupying four beats, a short crisp tapping with a hammer taking two beats, the toss of the horses' manes on the strong beat of the bar only, a galop which changes suddenly to a run with no warning, followed by two leaps and a scamper. Even grown-up students need to be very much on the alert to keep time to all these and to change promptly; and whether the seven- and eight-year-olds can do it perfectly or not is no real matter for they enjoy trying it, and it is excellent musical education, apart from its value in concentration, quick response and general alertness.

LESSON NOTES

In the Garden (Gurlitt)

The idea that music can tell a story is fascinating to children, but teachers are sometimes disappointed if children cannot at once tell them what a certain piece of music is about. The clue lies in the rhythm as much as in anything else, so far as the Infants' School child is concerned, and it is obvious that the more sensitive children become to rhythm, the more stories music will be able to tell them. This is not to imply that the melodic or even the harmonic side of music has nothing to say to children. They have, but they are based on the more familiar rhythm.

We have had the interesting experience of playing Gurlitt's "In the Garden" to a class of children of seven who had done no rhythmic work, their music consisting of singing and a little Tonic Sol-fa. The music was played to them without any suggestion at all being given, even its title was concealed. At first no one had any idea what the music was about. On a second playing one child suggested rather artificially that it was about a little girl—"And what was she doing?" "Crying," was the reply. This,

being not at all to the point and demonstrating the fact that children's imagination must be "set" in the right direction, they were next told that the title of this music story was "In the Garden." They should listen again to the music, and meanwhile think of a garden. After this, they volunteered the information that there were two kinds of music, one like rabbits or birds hopping about, and the other like trees waving their branches.

Teachers can please themselves about the details of the working out of this, but broadly, some children will be birds who hop about during their own music, kneeling down with their heads under their wings, and going to sleep when their music comes to an end. The children who are trees will then follow the rise and fall of the tree music by waving their whole bodies, heads, bodies and arms, everything except legs. The "bird" children will at first probably hop about without a pause throughout their music, and as this is intended for children up to five that is all right. But very often children will gradually become aware of the little phrases of the bird tune, and will suit their movements to them, hopping about and pausing along with the music. They can even clap the exact pattern of their bird music, as they clap the patterns of Nursery Rhymes.

In School (Gurlitt)

The simplest working out of this would be suggested by the title, and could be done by children as young as five. It would take the form of marching, skipping, running, etc. Here, however, we will suggest a more difficult setting, giving more work, and suitable for the seven- and eight-year-olds. It will have nothing to do with the title.

Before describing the working out we will analyse the music. It is in two sections, A and B. The A music has the rather unusual time signature $\frac{3}{4}$, which means that a quaver is a beat note instead of the more usual crotchet. It is marked *Animato assai* and must therefore be played fairly quickly, i.e. four quickish beats in each bar. The A section is subdivided into three sections (a), (b), (c), each consisting of eight bars. As the working out depends upon the phrases, these must next be considered.

In A (a) two phrases of four bars each.

In A (b) the phrases are two bars, two bars, and four bars.

In A (c) the phrases are two bars, two bars, and three bars of a repeated note, followed by a long note (really a pause).

The B section is in $\frac{3}{8}$ and headed *Giocoso* (playfully). It is only in one section. The phrases are as follows: four bars, four bars, and eight bars. These are followed by two dramatic musical exclamations and a scurrying chromatic scale.

N.B. We shall omit all repeat marks in our working out.

The scene is a blacksmith's forge. The children are divided up into threes, each group having a blacksmith, a horse and a rider, whom we shall label S, H, and R. The S people form a circle. They kneel on their left knees, and plant their right feet firmly in front on the ground. H stands with his back to an S, and lifts up one of his legs, which S rests and holds firmly on his level knee, pretending to be shoeing a horse. His reins are hanging loosely on the ground. In the centre of the circle stand the group of R children, each one facing his own horse and watching the proceedings. The working out is as follows—

A (a): *First Phrase*. The S children give four big swinging blows with an imaginary hammer on to the upturned sole of their horses (one on each down beat of the bar).

Second Phrase. The H children give four impatient tosses of their heads, while the S folk stretch their arms to rest them.

A (b): *First Phrase* (2 bars). The S children give four sharp taps on their horses' hoofs.

Second Phrase (2 bars). They repeat this.

Third Phrase (4 bars). They give four great swinging blows as in the beginning. The hammers (for these long phrases) should be drawn far back and then swung high upwards and forwards, and the teacher must see that she is playing at a pace which allows for this.

A (c): *First and Second Phrases* (2 bars each). Short sharp taps, as in A (b). On the three bars of repeated notes, the S people put down their horses' feet on the ground and themselves stand up, wiping the honest sweat from their brows. On the tied minims (3 bars) they each beckon to their respective R as a sign that their horses are

ready. The R people run forward and seize the reins of their horses, the S folk changing places and going into the circle.

B: *First Phrase* (8 bars). The R and H children gallop round the circle.

Second Phrase (8 bars). They break into a very quick run. For the next two bars (the musical exclamations) horses and riders give two high leaps over two imaginary hedges, and for the final chromatic scale they finish up with a terrific spurt into their stables. The S people, standing in the centre watching, might give two cheering waves of their arms at the two leaps and a short Bravo through their cupped hands at the last chromatic scale.

It has taken some time to write this out in full, but it is worth while to have one model upon which much interesting work can be based. The point teachers must remember is that, first of all, the music must be analysed and understood, and then the dramatic idea made subservient to it. All the dramatic movements must be rhythmic, and must also follow the phrasing of the music and never cut across it.

Popular Air

Children will tell us that this music is of the "sandwich" variety (A B A), and that the A tune is rather sad and weary, but the B tune is lighthearted and dainty. Further familiarity with it will reveal the fact that in the A tune there are six phrases of one, one, two, one, one, two bars each respectively, also that each of the six phrases ends with a long note or minim, and finally that the movement is a steady walking one. The B tune changes to a skipping movement and the phrases are similar to those in the A section, both as regards number and length. The whole piece of music ends with a repetition of the A tune. One suggestion for the working out of this Popular Air is as follows.

We imagine two giants whom we will call Fee and Fum, and four mischievous sprites, *a*, *b*, *c* and *d*. Fee and Fum are each holding a cushion (or other load) on their backs to represent a bag of gold. The bags are heavy and the giants are tired. The A music is theirs, and the B tune that of the sprites. If the children who are being giants can feel the two beat note at the end of each phrase and invent some slight

movement for the silent beat of those minims, that is excellent, for then they will be expressing the exact pattern of their music as well as the phrases. These slight movements might take the form of sinking at the knees, or dropping the head.

For the first one-bar phrase of the A music, Fee takes three strides forward with bent back and then stands still. Fum does the same for the second phrase. They both take seven steps for the third phrase of two bars, Fee three more for the fourth, Fum three more for the fifth, and both together seven steps for the sixth, at the end of which they sink down exhausted on the ground a little distance apart from each other, putting their sacks down beside them and falling asleep.

At the first short phrase of the B music, sprites *a* and *b* skip up, with three skipping steps, to the sleeping Fee. They stand still and, on the fourth beat, beckon sprites *c* and *d*, who skip up to Fum at the second short phrase. At the third long phrase all four sprites skip round the giants (eight skipping steps). For the fourth short phrase, sprites *a* and *b* leap over Fee, for the fifth phrase, sprites *c* and *d* leap over Fum, and at the final long sixth phrase, two sprites seize between them each of the two bags of gold and skip off with them.

At phrase one of the repeated A music, Fee sits up with three jerky movements, nodding his sleepy head on the fourth beat. Fum does the same for the second phrase. Together they move their heads round, looking about for their bags with seven jerky movements on the third long phrase, dropping them heavily on the eighth beat. On the fourth phrase, Fee slowly rises to his feet. On the fifth Fum does likewise, and on the sixth together they stagger out in despair, trying to find their stolen treasure.

This working out thus expresses phrasing, form, rhythmic pattern and general rhythmic movement. When teachers have once understood the principles by which this kind of working out is done, they can vary the proceedings endlessly and invent numerous interesting settings. Quite a number of the compositions in Schumann's *Album for the Young* can be used for this work, as well as those collected in the Infant volume of the *Con Moto Companion Music Book*

published by Augener Ltd., where "In the Garden" and "In School" may be found.

(b) *Songs: A Definitely Musical Purpose*

This work, the rhythmic dramatization of songs, must not be confused either with action songs or singing games, for it is neither. Its purpose is a definitely musical one, which cannot be said either of action songs or of singing games.

The Old-Fashioned Action Song

The old-fashioned action song is fortunately dying out, although it is dying hard. It is difficult to know exactly what its function is or was, for it seems to provide training neither in music nor drama. It treated children like a row of robots who all moved their arms or legs or heads together on a certain syllable, and the more they managed to do it as though they were one person, or rather one mechanical toy, the better it was. The actions were obviously suggested by the dramatic conception of the words, but they had nothing to do either with the beats, or the rhythm, or the phrases of the music, cutting across all at will. The best that could be said for them was that they were seldom vigorous and therefore interfered little with the singing. The chief value of the Action Song was therefore probably in the singing.

Singing Games

Singing games are a different proposition and it would be a great mistake to cut them out, for many of them are of real historic interest, having been played by English children on village greens as much as three hundred years ago. But it is always a moot point in Training Colleges and Schools whether the singing game should be considered the work of the Music Mistress or of the Games Mistress. The former says that it encourages children to sing breathily and badly because one cannot sing well while rushing about. And the latter says the singing interferes with the physical activity, for you cannot fling yourself wholeheartedly into any movement if you are obliged to reserve some breath for singing.

But in Infants' Schools, where fortunately watertight compartments are fast disappearing, there will always be kept a place for the dearly loved singing game, which will be played and enjoyed by children without any label being attached. It really seems as though its purpose were purely recreational and social, and therefore we do not propose to discuss it further here except to say two things.

Firstly, it is generally the poor hard-worked teacher who puffs out most of the singing for, when the children are keen on the movement, they stop singing. With large classes, therefore, it is not a bad idea to divide the children into two sets, letting one be the choir, responsible for good rhythmic singing with clear diction, while the other half plays the game, and then change them over.

And secondly, good rhythmic movements do not militate against good physical training as has already been said in the section on Music and Physical Training. It is the reverse, and if teachers can introduce a little more rhythmic movement into their Singing Games, it will be all to the good.

The Purpose is a Musical One

Our purpose, then, is clearly a musical one when

we use songs for rhythmic dramatization. The words will suggest the dramatic idea, the setting and the kind and variety of movements used, but the music will control those movements, for they must be rhythmic and done with reference to the beats, phrases, and form of the tune.

We will now take examples of well-known nursery rhymes and songs and suggest how they may be used. (a) "Baa-baa, black sheep" for children of four, (b) "I had a little Nut Tree" for the five-year-olds, (c) "Old King Cole" for the sixes, (d) "Sally Water" for the sevens and eights. It will be seen how the work is graded and needing more and more knowledge of music and control in expressing it.

"Baa-baa, Black Sheep"

All the children, except the master, the dame, and the boy, are in two files facing each other. One file represents the black sheep and the other the children.

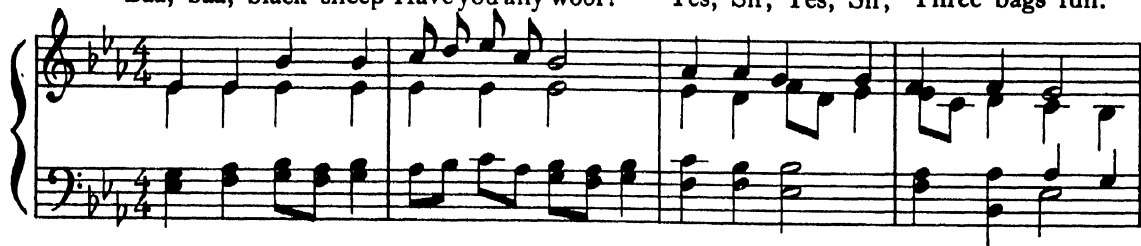
First Phrase. Each child in the children file sings this to his black sheep opposite, at the same time moving out his hands with upturned palms on the words "baa," "black," "have" and "wool" (i.e. on the first and third beats of each bar).

Second Phrase. The sheep opposite sing this,

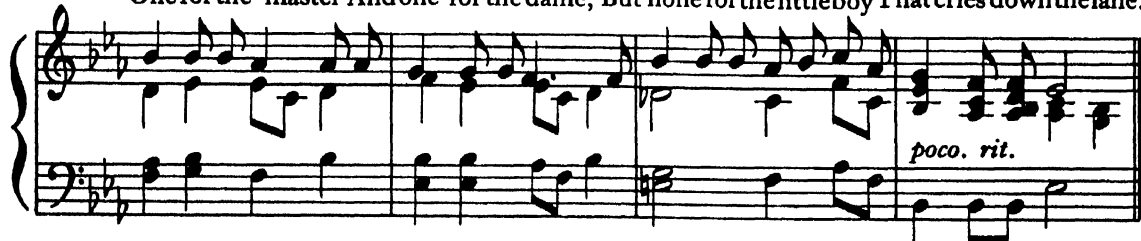
BAA, BAA, BLACK SHEEP

Tradl. Arranged by M. G. DAVIES

Baa, baa, black sheep Have you any wool? Yes, Sir, Yes, Sir, Three bags full.



One for the master And one for the dame, But none for the little boy That cries down the lane.



THE LITTLE NUT TREE

Tradl. Arranged by M. G. DAVIES

I had a little Nut tree Nothing would it bear,

The first system of musical notation for 'The Little Nut Tree'. It features a treble and bass staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics 'I had a little Nut tree Nothing would it bear,' are written above the treble staff.

But a silver nut-meg And a golden pear. The King of Spain's daughter, I skipped over water, I

The second system of musical notation for 'The Little Nut Tree'. It continues the melody and accompaniment from the first system. The lyrics 'But a silver nut-meg And a golden pear. The King of Spain's daughter, I skipped over water, I' are written above the treble staff. A repeat sign is visible at the end of the system.

Came to visit me And all for the sake Of my little Nut-tree. danced over sea, And all the birds in the air Couldn't catch me. D.S.

The third system of musical notation for 'The Little Nut Tree'. It concludes the piece with the lyrics 'Came to visit me And all for the sake Of my little Nut-tree. danced over sea, And all the birds in the air Couldn't catch me. D.S.'. The notation includes a double bar line and a 'D.S.' (Da Capo) instruction.

OLD KING COLE

Tradl. Arranged by M. G. DAVIES

Old King Cole was a merry old Soul And a merry old Soul was he. He Every fiddler had a fine fiddle And a very fine fiddle had he And

The first system of musical notation for 'Old King Cole'. It features a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics 'Old King Cole was a merry old Soul And a merry old Soul was he. He Every fiddler had a fine fiddle And a very fine fiddle had he And' are written above the treble staff.

called for his pipe and he called for his bowl, And he called for his fiddlers three. tweedle-dee went the fiddlers three And so merry, we will be.

The second system of musical notation for 'Old King Cole'. It continues the melody and accompaniment from the first system. The lyrics 'called for his pipe and he called for his bowl, And he called for his fiddlers three. tweedle-dee went the fiddlers three And so merry, we will be.' are written above the treble staff.

SALLY WATER

Tradl. Arranged by M. G. DAVIES

The musical score for 'Sally Water' is written for piano and voice. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are written below the vocal line. The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

Sally, Sally, Water, Sprinkle in the pan: Rise, Sally rise, Sally.

Choose a young man. Bow to the east And bow to the west And

bow to the one that you love best. Now you're married we

Wish you joy. First a girl and then a boy. Seven years after

son and daughter, Kiss each other, come out of the water.

nodding their heads with large movements on the two words "Yes" and "Yes." They then clasp their fingers and stretch their arms out into a circle representing the bags. On the words "three," "bags," and "full" they slightly raise and drop their arms, still clasping their fingers tightly.

Sometimes children who are sensitive to the rhythm will feel that there is still a beat to come in this last bar (♩ ♩ ♩) three bags fu-ull). If the teacher wishes, she can therefore let the children throw wide their arms with a generous gesture on this fourth beat, but she will use her discretion about this. If the children had clapped the strong beats of this tune, throwing away sideways the three other beats, they would expect some movement for the fourth beat (incidentally it may be said that such work is an excellent preparation for the rhythmic dramatization).

Third Phrase. At the beginning of this phrase, the master and the dame walk down between the two files side by side, the master with his hands on his hips and the dame lightly holding up her skirt.

They give four friendly nods to the file nearest them as they walk, on the words "one," "master," "one," and "dame." They should take eight walking steps for their phrase, as it is a two-bar phrase with four beats in each. The two files of children and sheep will, during this, hold out their hands as if offering the master and dame the bags of wool. They can, if desired, also mark the eight beats by slight movements of their arms.

Fourth Phrase. The boy runs between the files of children and sheep with one fist in his eye as though crying. He takes quick little running steps.

The children and sheep, as soon as he begins to run, swing round with their backs to him, tilt their chins in the air and hold up their right hands in a deprecatory manner as though saying "No, run away, we have nothing for you."

The third and fourth phrases may be sung by the two files or alternatively as solo bits by the master and the dame. The boy will be running too quickly to sing his bit.

"The Nut Tree"¹

This delightful song can be used for children of five and six years old for rhythmic dramatization, making use of several natural movements. The words of the song themselves suggest some of these, and all of them are expressions of the rhythm of the music. The lesson can be worked out in many ways; the following notes suggest one.

After the song has been learnt and sung until it is familiar, and the children have danced to the tune in any way they felt they wanted to, we suggest to them that it would be fun both to act and dance it at the same time. We discuss the words and consider all the things that move in the story. These are—

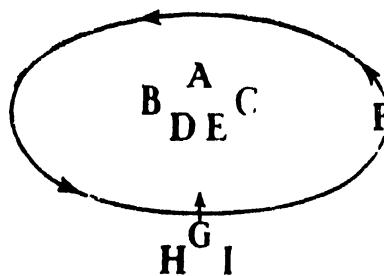
(1) The Nut Tree (which the children always insist sways in the breeze together with the nutmeg and the pear hanging upon it).

(2) The King of Spain's daughter (who moves slowly and in a very dignified way).

(3) The birds in the air (who fly about).

(4) "I" (the owner of the tree, whom the birds in the air could not catch).

The important point is to draw upon the children's imagination so that they can express the rhythm of the tune through the characters of the persons they represent. No movements must be dictated at this early stage; they must be free, but they must be true to character. The children work it out in this way—



A is the Nut Tree (a child standing on a low chair).

B and C are the Nutmeg and the Pear (who hang from opposite branches of the tree).

D and E are the Birds (who crouch down at the foot of the tree to begin with).

¹ Reproduced from the *Infant Handbook of the Con Moto Rhythmic Series*, by M. Storr and M. G. Davies, by permission of the University of London Press.

F is "I" (the owner of the tree).

G is the King of Spain's daughter.

H and I are her attendants.

The remainder of the children sing the song.

For the first four lines "I had . . . pear," A, B and C sway in time to the music. F dances round her tree, touching the nutmeg and the pear as she passes (A skipping or 1 hop 2 hop step). For the words "The King . . . visit me," G begins to move towards the tree, followed by H and I. (Most children begin by doing one step to each beat, but a step to each two beats is more in keeping with the character.)

For the words "And all . . . Nut Tree." As G reaches A, F bows low to her, she inclines her head to F and then admires A.

For the words "I skipped over water . . . catch me." At this F dances off again round the tree and away down the room, followed by D and E.

This working out, as will be seen, provides scope for happy dramatic work and the expression of at least four natural movements, swaying, running, skipping, and walking. It has been worked out broadly, sometimes taking half the tune at once and, at others, fewer phrases.

"Old King Cole"

A chair representing King Cole's throne is placed near the back of the stage. The characters are Old King Cole, a herald, four pages, and three fiddlers. Old King Cole, his herald in front of him and two pages behind him holding up his robes, will enter from the back. The fiddlers and the other two pages enter from the front. In this particular working out, the tune is played through twice while the various characters enter and take their places. When they are all set they begin to sing the song.

First Half of Tune (4 bars). King Cole walks with slow and stately steps, one to each two beats (i.e. minim steps) to his throne. Behind him, keeping time with him, are two pages and in front his herald with head up, blowing an imaginary long trumpet. This little company will take eight slow steps. At the end of the four bars, on the word "he," the King sits on his throne, the herald stands at his left and the two pages stand behind his throne.

Second Half of Tune (4 bars). Another page, summoned by the herald, comes running in from the front carrying the King's long clay pipe. As he has four bars of music for running (strictly 32 steps) he can run across and across the stage, gradually getting nearer the throne, pretending he is hurrying along endless corridors. He times and spaces his efforts so that at the end of his four bars he arrives in front of the throne and kneels to the King, presenting him with his pipe. He then steps to the side opposite the herald.

First Half of Tune (Repeated) (4 bars). Very slowly a fourth page appears, carrying in his hands a bowl of wine. The bowl is very full and the page walks carefully and slowly, holding his precious burden well out in front of him. He takes eight steps (i.e. minim steps) just as the King did. At the end of his phrase, he kneels to the King, holding up the bowl. He remains so.

Second Half of Tune (Repeated) (4 bars). The three fiddlers come in, shoulder to shoulder, with hurried, fussy steps, fiddling as they come. Their steps are quick crotchet ones, so that they will take sixteen for their four bars. Their fiddling movements should also be in strict time, one to each beat. They bow stiffly to the King and then move to one side.

At this point everybody begins to sing the words of the song. King Cole beats with his long pipe (four quick beats in the bar), beaming upon his company. The fiddlers keep time with their fiddling. The pages behind the throne and he who brought the pipe keep time by clapping their hands. The herald raises his long trumpet to his lips, pretending to blow and keeping the beat by tapping his toe. And everyone sings lustily.

"Sally Water"

By the time that children are seven and eight they will have had practice in stepping one- and two-bar rhythmic patterns. They will also have tried to step the exact rhythm of whole nursery rhyme tunes and also of other simple melodies played or sung to them. They will therefore prepare themselves for this "Sally Water" by practising the exact stepping of its rhythmic pattern. The first half of the tune is in 2 time, and contains only three different steps, walking

(♩), running (♩♩), and step-bend (♩). The children will very quickly be able to step it. The second half of the tune is in $\frac{6}{8}$ time and, as the greatest part of the pattern is actually skipping (i.e. ♩♩), if teachers prefer it may all be skipped or galoped. But for those who want to step it exactly there is an occasional walking step (♩), and three bars which are a skip and then three runs (♩ ♩♩♩) and one vice versa (♩♩♩ ♩). If children have already stepped one-bar patterns in $\frac{6}{8}$ time, nothing here will present a difficulty. If they have not, they could practise a pattern of three runs and a skip, which makes a lovely rhythm.

The children are in pairs, and form a large circle with Sally inside. Sally is kneeling down with her face hidden in her hands. Each pair of children take each others right hands as in a dance, and all the children face round the same way.

First Phrase



All the pairs step this pattern round the circle, swinging round on the second beat of the last minim and facing in the opposite direction.

Second Phrase



This is stepped exactly the other way of the circle.

Third Phrase, First Half



With hands still held high, the pairs step this into the circle, closing in on Sally and pointing ahead of them with their disengaged hand as though it were the East. They swing round on the last crotchet. *Second Half*



This is stepped back again into the original circle, while the children point in front of them for the West.

Fourth Phrase



Each pair of children, still holding right hands, step this pattern round in an individual circle.

Note. The breaking up of the third phrase into two halves is a concession to the dramatic idea, as can be seen. If it prove too difficult for some children it can be abandoned, the third and fourth phrases being stepped in individual circles, one phrase one way and the other in the opposite direction.

Sally, meanwhile, does all that the words say, rising up, bowing to East and West, and finally choosing a partner from among the couples. This partner she takes with her into the middle of the circle. The girl who is thus bereft of her partner, stands outside the circle during the second half of the song, looking like a wallflower.

Second Half of the Song. If this is being done as a galop, a sideways one is best, each couple of children facing each other.



This will be galoped round the circle in one direction:



and this in the opposite direction. Meanwhile the couple in the middle will be walking proudly about, arm in arm. At the conclusion of the song this couple takes its place in the ring, and the girl who was left outside comes into the middle and is the next Sally.

On the whole this galop seems the best way to do the second half of the song. If the alternative of the exact stepping is adopted, the couples will hold inside hands and step round the circle that way, changing direction for the second half as in the galop.

This working out of "Sally Water" is a distinct advance on the work of the previous grades in that, in addition to the expression of phrasing and form and natural movement, the children are, in the first half, expected to step the exact rhythmic pattern of the song.

We will conclude this section on the Rhythmic Dramatization of Songs by suggesting one or two more in each grade, which we have found by

experience lend themselves to this treatment. They are well known and can be found in various collections of Nursery Rhymes.

Nursery School. Pat-a-cake.

Jack and Jill.

Fives.

Hickory dickory dock.

Wee Willie Winkie.

Sixes.

Little Boy Blue.

Lavender's Blue.

Sevens.

Soldier, Soldier.

The Old Woman and the
Pedlar.

GRAMOPHONE WORK

SPACE precludes anything but a short section on this subject, but we will name a few useful records and give some suggestions for their use. Records of dances, be they country, national or foreign, records for percussion band work, and those for purely recreational purposes, such as are used for playing to children on days when it is too wet or cold for them to go into the playground, will not be mentioned as they are outside the scope of the work of our particular section on Music.

Kinds of Records

It is under four headings that we will consider our records, (a) Rhythm, (b) Melody, (c) Instruments, (d) Story or Programme Music. No record, however, will be used exclusively for any one of these purposes. It is obvious, for instance, that when using a story music record, we should draw attention to the particular instruments playing the music, also that we might want children to beat time to certain passages, conduct the music to show that they were following the slight changes of pace and volume, and perhaps sing to lull any particularly attractive theme. The records which are most to be recommended then are those which give children a broad all-round musical education. In an Infants' School it is clear that the largest number of our records would be those which train children rhythmically by giving them an opportunity to respond to the music by movement. As we made the *Con Moto* records for this purpose, we will begin with four of them.

NOTES ON RECORDS

A. Rhythm

1. *Col. DB 1676.* Five tunes on each side with grooves between them, illustrating marching, running, skipping, swaying and galoping. The swaying tunes can be used equally well for see-sawing, swing-pushing, baby-rocking, rowing and many other movements which give children rhythmic exercise for their arms while they rest their legs. The tunes on this record can also be used for beating time and conducting, and finally for improvised dances based on the natural movements and form of the tunes. (See chapter on Physical Training.)

2. *Col. DB 1588.* First side: (a) changes of speed and (b) changes of volume. In each of these cases we suggest that the children should sit listening to the music before they attempt to move to it. They should tap two fingers softly on the palms of their hands in (a) getting quicker and slower with the music, and in (b) getting softer and louder. They will then get up and for (a) begin by walking, break into a run and fall back into a walk, and (b) skip all the time, raising their arms as the music loudens and dropping them as it softens.

Second side: three examples of story music, two of which are worked out in the chapter on Rhythmic Dramatization.

3. *Col. DB 1589.* First side: two pieces of story music worked out in movement and closely linked to Physical Training. (See the chapter on Physical Training for details.)

Second side: exercises in changing pulse-

measure. (For suggestions, see chapter on Rhythmic Movement.)

4. *Col. DB 1590*. Extracts of beautiful music by Schumann, Chopin, Grieg, and Corelli. These are intended for absolute Free Movement on the part of the children. The extracts are of widely different character and the intention is that the children should become really intimate with the music before they attempt to move to it. They ought to hear it several times on different occasions. When they do express it, it will chiefly be the rhythm and general character which they will demonstrate, though at times they may also want to mark the phrases by change of direction, arm movement, or person.

B. Melody

In considering Melody, our aim will be first to let children hear beautiful tunes other than song tunes, tunes in different measures, and rhythms, tunes of widely different character and mood, played by various single instruments and also by an orchestra. Here it will be seen that we overlap with *C (Instruments)*. A very simple study of form is not beyond the reach of Infants' School children, and it is an essential part of their training in melody. If we choose records of any of the old classical dances, gavottes, minuets, etc., it will be found that the form is unchangeably A B, i.e. that the complete tune is in two distinct halves. Further, each half is repeated. Children can easily distinguish this for themselves by listening to hear how many tunes there are and if these tunes occur once or more and in what order.

Next they can listen to a well-defined rondeau in which the form is either a b a b a or a b a c a. Here they will notice that one tune comes round three times and in between its appearances there is in some cases another tune coming twice or more frequently, two other tunes coming once. Several of the tunes chosen to illustrate instruments can be used also for this particular training in the differentiation of melodies.

Finally, a tune like "The Vicar of Bray" (to be found on the *Con Moto* record Col. DB 1587 provides a useful example of the very frequently found A A B A form, where there are only two different tunes. Children could express this by

marching forwards for the A tunes and backwards for the B tune (or if this is too difficult, marking time for the B tune). "The Lincolnshire Poacher" on the same record is A B B A, and this form can be expressed in skipping.

C. Instruments

It is always of interest to children to learn that musical sounds are made in three chief ways, first, as in the case of the piano, where a hammer hits a wire; secondly, as in the violin, where a bow is drawn over a tightened string, and thirdly, as in wind instruments, where the sound is made by passing air through a pipe. The wind instruments are of three kinds, wooden ones like the oboe, brass ones like the trumpet, and the organ, which is in a class by itself.

An Infants' School Gramophone Library ought therefore to include one record illustrating each of these methods of producing sound.

Teachers will have no difficulty in providing attractive piano records. We will suggest one for each of the other groups.

5. *Violin* (Bratza), Col. 4822. On one side a Mozart minuet, and on the other side the Schubert "Cradle Song."

(a) *Minuet*. There are two tunes A and B. The A tune is in two halves, each repeated. The B tune is distinguished by quick runs in scale passages and leads back into the A tune, but this time each half is played only once.

(b) "*Cradle Song*." The tune is in two halves. Draw the children's attention to the chord playing in the second half (called double stopping). They may think there are two violins. At the end of the second half there is a flashy coda (Tail). The whole tune is then repeated *two* octaves higher. The measure is a very slow $\frac{1}{4}$. Teachers could work out a charming rhythmic and dramatic cradle scene with this setting.

6. *Oboe* (Goossens). Col. DB 768. (a) "Love's Sorrow," by Kreisler, (b) "Gavotte," by Rameau. Here we have two pieces played by our greatest English oboe player.

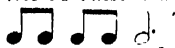
(a) "*Love's Sorrow*." In this there are three distinct tunes. The children can pick them out, notice how often they are repeated, and say if they are repeated exactly the same or with slight alteration. This is in a slow two

time and a beautiful example of a wistful tune.

(b) "*Gavotte*." This is in the usual Gavotte measure $\frac{4}{4}$ and begins, as is customary, on the third beat. One or two children might hear when one of the tunes goes into a new home (change of key). This is a very good tune to conduct.

7. *Organ* (Cunningham). Col. DB 811. This is one of the best organ records yet produced, and the two pieces provide a delightful contrast in mood for (a) MacDowell's Sea Piece AD 1620 is awe-inspiring, grand and solemn, while (b) Wolstenholme's Allegretto is gay and dainty.

(a) AD 1620. This is a description of a great sea and provides a magnificent example of the building up of a crescendo. It is too difficult to conduct, but children could sway to it, making little movements with their hands and arms when it is soft for the little waves, but using their whole bodies, arms and heads to express the surge of a heavy sea.

(b) *Allegretto*. This is an A B A form and is in $\frac{2}{4}$ time (or possibly $\frac{3}{4}$). For the A tune children could express this pattern . They could run four steps for the quavers and then stand still and use their arms, bodies, and heads for a pose on the minim. The B tune has a quivering accompaniment in the upper part and a reed solo lower down. This illustrates the fact that the tune and accompaniment are not always in the upper and lower parts respectively. After the B tune, the A is repeated and the piece finishes with a little coda suggested by the B tune.

8. *Trumpet*. (a) Purcell's "Trumpet Voluntary" and (b) Walford Davies's "Solemn Melody," Col. L. 1986).

(a) "*Trumpet Voluntary*." Here is a very attractive forthright trumpet tune to which the children can beat time and march. The form also is clearly distinguished and can be expressed by marching, e.g. for the first part of the tune the children can march pretending to blow trumpets, and when the next part of the tune comes they might pretend to beat drums, or alternatively, some children could be the trumpeters and the others the drummers, each contingent only marching for its own part of the tune.

(b) "*Solemn Melody*." This is a very beautiful

tune which the children could learn and sing to lah. Here they have the organ and a lovely 'cello solo. The "Solemn Melody" is first played by the 'cello and accompanied by soft organ and strings (violins, etc.). It is then repeated by the organ and orchestra. The children could conduct it, suiting their movements to the intensity of the music.

D. Story Music

It is not easy to find many suitable records upon which is music definitely illustrating a known story. But there is much music of a type so definitely "programme" that we can use it as a background and invent our own stories. We will take one record of each type.

9. *Ma Mère L'Oye* ("Mother Goose," by Ravel). Col. 9516-8. We will choose the record which describes the conversation between Beauty and the Beast. This music is perfect for ballet work. Moreover the children can be helped to distinguish four definite instruments, clarinet, bassoon, harp, and violin. The clarinet represents Beauty, the bassoon (the lowest of the wood winds) the Beast, the harp is used for the magic which transforms him into a prince, who is symbolized by the violin. With these clues the music clearly tells its own story.

10. *Lyrical Suite*. ("March of the Mountain Dwarfs," by Grieg). H.M.V. C. 2643. Here we invent our own setting with its story and rhythmic movement. The first tune is the dance of the mountain dwarfs and the children could be left free to express the music individually. Its characteristic rhythm is full of suggestion. The second little tune is quite different, wistful and meandering and suggests a lost child who has strayed into the haunts of the mountain dwarfs. The music finishes by a return to the dwarf tune.

A few other good records are—

Rosamunde Ballet Music (Schubert), Col. L. 2124-5.

Mazurkas (Chopin), Col. LX 99.

Rosemary and Serenade Lyrique (Elgar), H.M.V. D 1778.

Gypsy Rondeau (Hadyn), H.M.V. DA 896.

Children's Overture (Quilter), H.M.V. C 2603.

Le Cygne and Moment Musical ('Cello—Casals), H.M.V. DA 776.

PITCH TRAINING A CONCLUSION

It has not been possible in an article of this extent to deal adequately with the complete musical education of the child in the Infants' School, and some readers may criticize the writer for omitting to devote a section to aural training, especially on the side of pitch and tonality. Nothing has hitherto been said upon the vexed subject of tonic sol-fa. This is certainly not because it is unimportant, but rather because there are excellent modern textbooks which give help in this direction, whereas other aspects of Infants' School music seemed more in need of stressing and elucidating. A few words may be said, however, in conclusion on the subject of pitch training. These will not attempt anything more than the making of a few useful suggestions on broad lines.

Tonic Sol-fa

Is it necessary to teach Tonic Sol-fa to children under 8? It is not essential but advisable, and for the following reasons. Tonic Sol-fa is a means to an end: the end is the reading of staff notation. No one will deny the desirability of being able to translate into sound the universal symbols of music. It opens to us the door into the world of literature of music. But how to begin on this vast business is the difficulty to be faced, and two great mistakes are made by many teachers. The first is, the beginning on formal Tonic Sol-fa too soon, and the second is, staying at it too long, making an end of it in itself instead of using it as a means to an end. The introduction to staff should be made in the first year of the Junior School. As that is not our immediate concern, we will consider the introduction to Tonic Sol-fa.

There is much to be done in the way of playing with sounds before children are introduced to musical symbols, either in staff or tonic. Symbols should represent something which has already been experienced; it is a mistake to begin with them. Music is a language, and it is the same with the teaching of music as with the teaching of English. Children must hear much of it, listen to it, think about it and express it

before they begin to read it or write it. And so far as pitch is concerned, there are several things a child can say about a phrase of music without knowing the names of the notes, the names of the intervals between the notes, or the name of the key.

Play the chord of C major and then these single notes: G A G E D (s l s m r). A child could (1) draw the contour on the board or make it with his hands, (2) hear that, by reference to the chord first played, the phrase did not finish on the home-note, i.e. the tune did not return to its key-note but ended on a musical comma, thus sounding incomplete, (3) tell us that the second note was the highest and the last note the lowest, (4) notice that the first note of the phrase was one of the notes of the chord just played, (5) hear that the first and third notes were the same.

Much practice is needed in all this before children are worried with actual names and symbols, and it is no wonder that in the Senior School one often gives an ear-test only to find that an elementary thing like contour is wrong. In the Infants' School, therefore, there should be much playing with sounds. The work is really in three stages and only a brief suggestion for the treatment of each can be given.

(1) *Children up to Five Years.* (a) The differentiation of high pitch and low pitch. (b) High, middle, and low pitch. (c) Progression from high to low and vice versa. These must all be taught by imaginative games and (*most important*) linked on to the rhythmic work.

Suggestions. (a) A squirrel running on a branch of a tree and a cat running on the ground. The teacher plays quaver music high up and low down. (b) Three trains, one running over a bridge, the second on the ground, and the third an underground train. (c) Low to high—a lift going up from the ground floor to the top of a building, or high to low, a miner going down the shaft under the ground to dig coal for our fires.

(2) *Children of Five and Six.* Preparation for tonality, that is not just a vague idea of the ups and downs of notes but a knowledge of their exact relationship to their key-note and to each other. The first thing to hear is the key

or home-note, and games should be invented in which children can show if they have heard whether a phrase of rhythmic notes has finished by returning home or whether it is still out of its home. The chord must be played first in each case to establish the key. Gradually children will learn to distinguish unfinished phrases which end in musical commas, and completed phrases which end on a full-stop (the key-note). From this, the chord will be built up and games played, e.g. with bells. The names of the notes will here be given and the hand-signs.

(3) *Children of Seven and Eight.* The Tonic Sol-fa scale will be built up along with names and hand-signs. (For further details the reader is referred to the chapter on Tonic Sol-fa in the author's *Music Making*, London University Press, 3s. 6d.) When it is completed, the first little reading exercises will be given. It is most essential that these should consist of simple phrases from nursery rhymes, hymns, and other simple tunes ALREADY FAMILIAR to the children. The teacher's business is to form a link between familiar tunes and the new symbols which express them, e.g. when the interval d—s is being taught, form an association between it and, say, "Lavender's Blue" which begins with that interval. Children need any number of definite associations between tunes and Tonic Sol-fa intervals before one can expect them to read abstract musical intervals or unknown extracts.

The Reading of Music

Finally, let us remember that the reading of music is, to most children, not easy. This is not a reason for avoiding the teaching of it, any more than we should shirk the teaching of English reading, but the wise teacher will not risk boring children by staying too long at this work. Little and often should be her motto. It is a great mistake to devote even twenty minutes to nothing but Tonic Sol-fa, labelling it THEORY and doing it in a classroom where it is divorced from the rhythmic work and the music in general. The most valuable training in pitch

and tonality is often that which is done in odd unprescribed moments by the intelligent music teacher, who seizes opportunities here and there in her general singing and rhythmic lessons to interest her children in the delightful and varied habits of tunes. And as soon as children can read little tunes, they should be allowed to write them. Music reading and writing should go together in the early stages just as they do in English, for one helps the other.

The Aim and Purpose of Musical Education

What do we teachers hope may be the outcome of all this music work of ours? First perhaps that we may realize that music is an Art, and that our teaching should be the means of helping children to express themselves in and through music. Our business will be to give them as many channels of expression as possible. Secondly, there comes a point at which children may have little worth while left to express if we have not done our part. We shall therefore seek to fire them with a love of good music and to make their minds a rich store-house upon which they can increasingly draw for material. Let us not be stingy in the amount we give them. Thirdly, we shall try to give them a good standard in their expressing of themselves. This will mean that something of every branch of our music must be done as perfectly as possible. We must ever hold the balance between quantity and quality, realizing when to drop a thing in order to begin on new material, and when to "stick" to it in order to perfect it.

And lastly, our hope is not only that we shall greatly have enriched their school days, but that we may have made a difference to their whole lives by giving them an outlet for their emotions and an interest and joy in something other than earning a living and getting through life by seeking out trivial, temporary amusements. To have done this is truly to have given children, not instruction in music, but a musical education.

VOICE TRAINING EXERCISES

THE average child of 5 shows decided appreciation of tune. There is also, in most cases, ability to reproduce fairly accurately a simple melody; but very few children of this age would be able to sing through a Nursery Rhyme without some assistance. The recognition of tunes is often quite well developed, and can be used as a basis for early voice training. We propose, here, to deal with this subject from the point of view of the teacher who is not a specialist in music.

No Formal Work

The problem of the infant teacher is how to commence to train the voices of the very young. At the beginning, formal exercises are out of the question. The little ones must first be entertained and their interest stimulated. One of the best ways to effect this is for the teacher to sing or play any favourite tunes and Nursery Rhymes. Then, one or two short phrases from the piece chosen might be specially noticed, e.g. *Baa, baa, Black Sheep*.

The most striking phrase here would probably be: "Yes, sir; yes, sir; three bags full." Teacher would play this phrase, and then ask the children

to sing it "just like the piano." Another appealing phrase is: "One for the little boy who lives down the lane."

By dealing with parts of the melody in this way, we get, at last, a fairly tuneful rendering of the whole, instead of the confused medley of sounds which is usual when we commence work with the "Babies." We are now ready to give some short musical phrases for imitation. These will be very helpful for the little ones in finding and keeping the pitch. Exercises on the lines of the Figs. 1, 2, and 3 are useful for this purpose.

They may either be sung by the teacher, or played on the piano. An added interest is given if the little tunes have words, as in examples 1 and 3. Training on the above lines is useful as a preliminary to the more formal singing lessons, and may be taken in odd minutes as a break between lessons.

The Singing Lesson

Before commencing a singing lesson, the wise teacher will attend to the following points—

1. The room should be well ventilated and the temperature moderate, because vitiated or over-warm air



FIG. 1

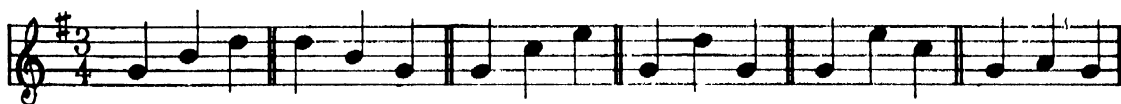


FIG. 2

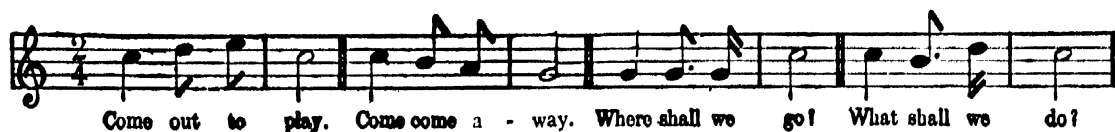


FIG. 3

will cause lassitude in the children, resulting in flat singing.

2. See that all are standing in an easy natural position. On this point, it is well to remember that young children must not be kept standing still for a long time, or expected to sing when physically tired.

3. It is important to create and maintain a happy atmosphere during the whole lesson. The faces of the children would be a good indication of this. A strained expression generally indicates forced tone, or some unhappy condition which must be removed before success can be attained.

4. "Handkerchief drill" as a preliminary to the lesson is indispensable. If no handkerchief is available, a piece of rag or tissue paper must be produced, and its proper use insisted upon so that the breathing passages are clear. The little ones will appreciate the necessity for this action if they are reminded that all musical instruments are kept clean. They will see that a piccolo, clarinet, cornet, flute, etc., must have the sound passage clear, or the tune would be spoiled. We may then proceed with a lesson of about twenty-five minutes in this way.

Breathing Exercises

Bearing in mind that the object is to achieve a deep inspiration and a slow and complete expiration, the following suggestions may help:

(a) *Inspiration.* Let the children hold an imaginary flower, say, a rose, at arm's length; begin to smell it, gradually bringing it close to the nostrils. This will give one long inspiration.

(b) *Expiration.* Appreciation of the "lovely



FIG. 4

Holding an Imaginary Flower



FIG. 5

Breathing Exercises

scent" will give opportunity for this. The teacher's demonstration will help to produce good breathing action. Repeat this several times, suggesting various flowers or perfumes.

Other methods of obtaining deep breathing would be: blowing up a balloon, bursting a paper bag, blowing thistledown or dandelion clocks, imitating the action of the wind in various ways. All these movements necessitate a deep inspiration, followed by a sustained expiration. Another good exercise for this purpose is counting in monotone and stopping when straining point is reached. Little children can generally count to 9 slowly, and to 15 if taken more quickly. Should the children become restless, a welcome variation might be introduced by allowing them to run, jump, or skip on the spot until they become more or less breathless. After a pause to regain normal breathing, they will be ready to resume the lesson.

Points to Remember

The time given to breathing exercises should be not more than five minutes. It may be noted, particularly, that breathing exercises for the singing lesson differ from those usually taken, in that exhalation is *through the mouth*. Infant teachers may, with advantage, make the distinction by the command "Breathe for singing."

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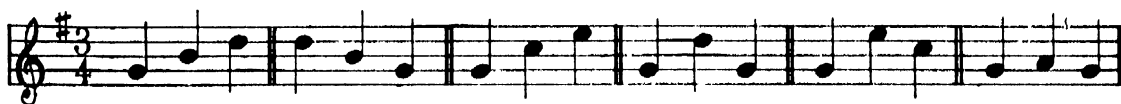


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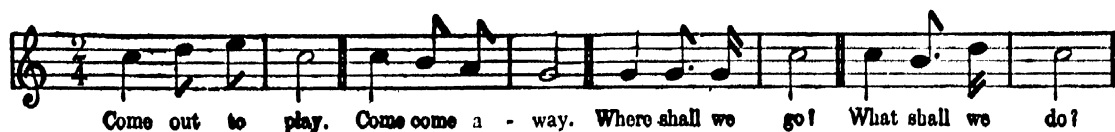


FIG. 3

Exercises using the double vowel sounds should follow, using each in turn, as, for example (Fig. 8).

Exercises for Consonant Sounds

The consonant sounds should not be overlooked, and the above exercises may be varied

would be useful for developing flexibility. (See Figs. 9 *a* and *b*, and 10.)

For extending the compass, the teacher might use exercises like the following, in the keys of D^b and D (Fig. 11).

Note. The teacher will take care that there is no straining of the voice for the high note. While some children may take it easily, others may have to approach it by gradual stages with careful training.

In Keys A^b , A , and B^b .



FIG. 9

In Keys D , E^b , and E .

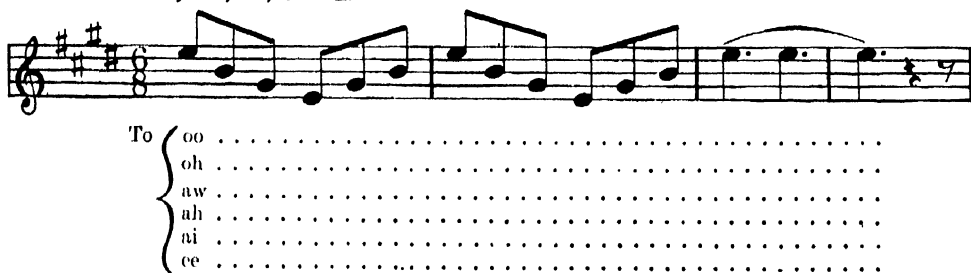


FIG. 10

In Keys D^b and D .



FIG. 11

by singing them to such syllables as *too*, *tah*, *tai*, *tee*, *loo*, *lah*, *lai*, *lee*, etc. The younger children will probably accomplish no more than this, but the foundation will be laid for more definite training at the next stage.

For older infants, the teacher will take some of the exercises previously given, and add some to develop flexibility of voice, increased fullness of tone, and to extend slightly the compass in preparation for the work of the senior schools.

The exercises, in the keys of A^b , A , and B^b ,

The teacher will aim at developing a full round tone, for which no exercise is better than the descending scale in keys D , E^b , E , and F , taken softly and slowly (Fig. 12).

The "Growlers"

The next important question to be dealt with is that of the "Growlers." In every class there are children who, at first, cannot find the pitch of the note, or cannot sing any note higher than about G or A . We have found that the best

way to deal with these children is to place them near the piano, and ask them to sing softly. They may be encouraged to sing in a group any melody, or part of a song, which is well known to them, giving them confidence by praising any creditable attempt. They may then listen

3. There should be no difficult intervals.
4. The words must be simple, and should express the idea conveyed by the music.

Since it is important that the children should have a variety of tunes, it is advisable to choose songs which are short and simple. In teaching

In Keys D, E^b, and E.



Descending Scales to oo, oh, ah, ai, ee, and in.

FIG. 12

to the same tune played or sung correctly, and then make another attempt. If possible, some special time (even if only two minutes daily) should be devoted to these children, whose tune sense is undeveloped, until they approximate to something nearer the standard of the class singing.

Songs

Every teacher will realize the importance of a careful choice of songs. In selecting, the following points would be a guide—

1. They must be tuneful with well-defined rhythm.
2. The compass should not extend below D, or above F' (and for the youngest children E^b or F').

a new song, the teacher should play it through once or twice, and then read the words to "tell the story" of the song. Afterwards, the teacher should sing one verse through. Having appreciated the theme as a whole, the children may try to sing a few lines, after listening again to the tune, proceeding thus to the end of the verse.

It is important that the tune as a whole should be presented to the children until they can sing it through fairly well. Any difficult phrases may then be dealt with. It is helpful, also, to allow the children to hum the tune.

Some suitable songs for tiny children follow as illustrating these remarks. Songs for older children will be found further on in the work.



SONGS FOR THE TINIES

MR. WIND

Words by LUCY M. SIDNELL.

Music by ANNE M. GIBBON.

Key D.

{ : s | d . m : r . d | s : - . m }

1. Ho! ho! Mr. Wind, I
2. Ho! ho! Mr. Wind, I

In quick time.

Key A.

{ l . s : l . t : d' : - . d' | t'm : r . d | s : m | d . l : s , . r | d's : - . s }

saw you to day, You snatched Bet - ty's hat and blew it a - way. A -
saw you pass by, You took Pe - ter's kite up in - to the sky The

{ l : t . d' | r' : t | s : l . t | d' : - . d | r . m : f . s | l : t | d' : - . }

way. a way. You blew it a - way, a - way
sky, the sky, Up in - to the sky so high!

LADYBIRD

Words by LUCY M. SIDNELL.

Music by ANNE M. GIBBON.



Key G.

{ m : r . d | t : r : l , }

Come lit - tle La - dy bird,

Brightly.

{ l , : t , s , | m : - | s : f . m | r . f : l , | d : d . t , r : - }

Come pret - ty one, Show how your scar - let coat Shines in the Sun

{ s , : l , . d | d . t , : r | d . r : d | s : - | f . l : f | m . r : s , s , }

Let me just see your wings, La - dy bird do! La - dy bird spread them And

accel.

{ l , . d : t , d : - ||

quick - ly she flew . .

accel.

THE PRACTICAL INFANT TEACHER

DAFFODILLIES

Words by LUCY M. SIDNELL.

Music by ANNE M. GIBBON.

Allegretto

Once I saw a fair - y, In a gold - en frill,

Swing - ing, Swing - ing, Swing - ing, On a daff - o -

dill. As the March wind rocked . . . her, Gail - y

DAFFODILLIES—(continued)

{ r : - : l | s : - : - | - : - : - | f : - : m | l : - : m | m : - : - | r : - : - }

to and fro, All the daff - o - dill - ies,

{ d : - : t | r : - : s | d : - : - | - : - : - | { s : - : l | d : - : m | r : - : - }

Curt - sied in a row. Swing - ing, Swing - ing, Swing -

{ l : - : - | t : - : d | r : - : l | s : - : - | - : - : - | f : - : m | l : - : m }

ing, Gail - y to and fro, All the daff - o -

{ m : - : - | r : - : - | d : - : t | r : - : s | d : - : - | - : - : - }

dill - ies, Curt - sied in a row.

rall.



ELF SONG

Words by LUCY M. SIDNELL.

Music by ANNE M. GIBBON.

Key D.

{ s : d' | m : - s }

In quick time.

If I were a

{ r . m : f . r | s : - | l : d' : l | f : l | r : - | - : | m' : d | t : r | d . t : l . t | d : }

pret - ty elf Ver - y small and shy, . . . I would ride all by my - self

{ s : f . m | r : s | d : - | : | m : - s | d' : l | f : l | r : - | f : - s | l : d' }

Up in - to the sky, In a pret - ty toy ball - oon, Yell - ow, red or

ELF SONG—(continued)

{ t : - | . : | d' . t : l . d' | t : s | l : l | r' : t | s : | : t . r' | d' : - | - : |

blue, I should like to touch the moon, Ha! ha! wouldn't you . . . ?

{ m : - . s | d' : l | t : d' | r' : - | d' : - . s | f : m | r : l | r : - |

Touch the moon, touch the moon, In a pret - ty toy ball - oon,

{ d : m | r : - . d | r : m | l : - . s | r' : | : t . s | d' : - | - : |

Yell - ow, red or may be blue, Ha! ha! wouldn't you ?

A SUMMER LULLABY

Words by LUCY M. SIDNELL.

Music by ANNE M. GIBBON.

Key E \flat .

{ m : - : s | r : - : m : f }

1. Shoo, shoo, shoo, the
2. In the sun - ny
3. Tune your wings O

Not too fast

{ s : - : l | l : - : s | d' : - : l | t : - : s | f : m : l | m : - : r }

grass - es say, O - ver them the soft winds play,
air a - rise, Dant - y wing - ed but - ter - flies,
Mr Bee, make a lull - a - by for me,

{ d : - : - : s : - : - : | r : - : - : l : - : - : | t : - : l : f | m : - : r }

Shoo oo, Shoo oo, Shoo oo oo
Ah ah, Ah ah, Ah ah ah
m m m m Lull - a - by for

A SUMMER LULLABY—(continued)

{ d : - : - | - : - : }

oo
ah
me



BEDTIME

Words by LUCY M. SIDNELL

Music by ANNE M. GIBBON.



Key D.

{ m : r : d | s : - : s | f : m : r | }

Dais - ies are clos - ing Each yell - ow

{ s : - : - | m : r : d | d' : - : t | l : s : m | r : - : - | m : r : d | s : - : s | }

eye, Stars peep out shy - ly From the blue sky, . . . Come lit - tle peo - ple

BEDTIME—(continued)

{ f : m : r | l : - : - | t : l : s | d' : s : m | s : r : m | d : - : - | { m : r : d }

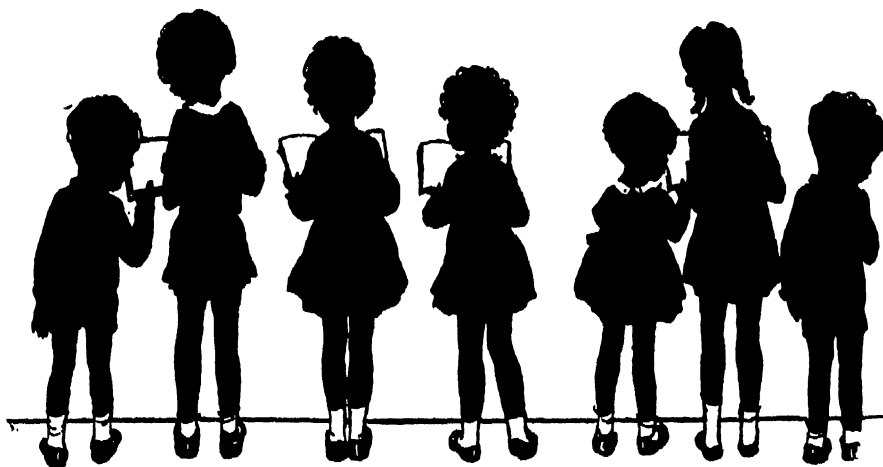
Day is done, Now it is bed-time for ev' - ry one, . . . Ev' - ry

{ s : - : - | f : m : r | l : - : - | t : l : s | d' : s : m | s : r : m | d : - : - }

one, Ev' - ry one, . . . Now it is bed-time for ev' - ry one. . . .

rall.

rall.



FEEDING

Music by



THE BIRDS

IRENE LFE

Not too fast

Bird - ies come and eat my crumbs

mf

Tweet Tweet Tweet Tweet Bird-ies come and sing your songs Tweet Tweet

p

p

Tweet Tweet

dim



SNOW SONG

Music by IRENE LEE

*In a lively manner, but not too quickly*

8 *loco* Out in the snow A cold wind does blow

Oh Oh A cold wind does blow But its ev-er such fun to keep on the run

Oh Oh Keep on the run There's love-ly snow-balls too to throw

Oh Oh Out in the snow Oh Oh A cold wind does blow

f *mp*

NURSERY RHYMES TO MUSIC

NURSERY Rhymes, which are the folk songs of the Infants' School, are indispensable, because they form the basis of all the early training, and for this reason it is better to preserve the traditional tunes.

Having regard to the absence, in most schools, of special facilities for dramatic work, the Nursery Rhymes which need no apparatus will be found most useful. They can be enjoyed at any odd time, and used for a few minutes' recreation between the more formal lessons.

Acting the Nursery Rhymes

The success of the Nursery Rhyme games depends upon the presentation by the teacher, so that the children are able to realize easily the dramatic situation. They will then eagerly desire to express the story in movement. Most Nursery Rhymes are suitable for dramatization, and have been successfully dealt with in many ways.

The practical teacher will realize that successful dramatic action in class is obtained by arranging that every child shall take an active part. Although some of the Rhymes are more suitable for principal characters, they may all be adapted, more or less, for class work. Suggestions are offered here for dramatic expression in which *all* the children can participate; but, if desired, the games may be used for principal characters with chorus.

Attention to the following points will help to make them a success—

1. The teacher should always enter into the spirit of the game and play with the children.
2. "Drill"-like and unnatural movements should be avoided at all costs; and the rhythm and expression should be felt, rather than taught.
3. It is important to maintain a good swinging rhythm, and to avoid "dragging" the tune.
4. Ring formation is most useful, because it allows a greater number to move in a limited space. Where a playground or large hall is available, however, more freedom of movement and a less formal arrangement would be an advantage.

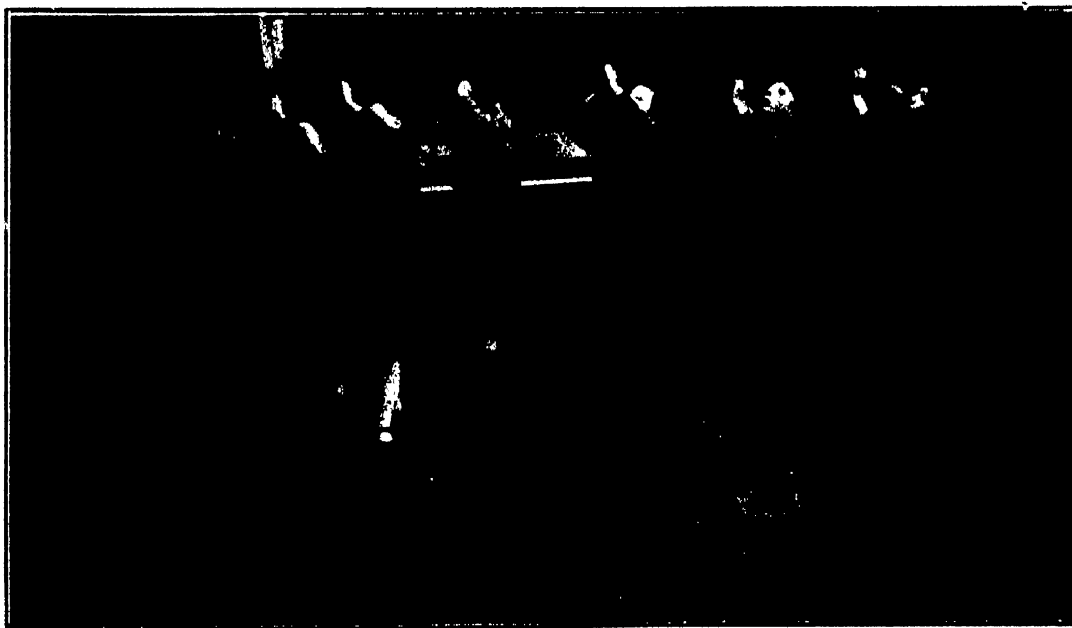


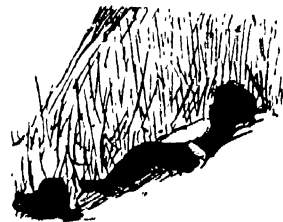
FIG. 13

"Little Boy Blue, come blow up your horn"



LITTLE BOY BLUE

Traditional Tune, arranged by Anne M. Gibbon



Words

1. *Little Boy Blue*
2. *Come blow up your horn.*
3. *The sheep's in the meadow*
4. *The cow's in the corn.*
5. *Where's the boy*
6. *That looks after the sheep?*
7. *He's under the hay-stack*
8. *Fast asleep.*
9. *Will you wake him? no, not I*
10. *For if I do, he'll be sure to cry!*

Dramatic Expression

1. Turn on ring for marching.
2. Raise horn and blow. (Fig. 13.)
- 3 and 4. Indicate "meadow" and "corn" to left and right respectively.
- 5 and 6. March on round ring, looking to left and right as if "searching."
7. Stand, face centre; show "haystack" by two hands raised, making arch.
8. All imitate "fast asleep."
9. Peep forward as if looking at Boy Blue; shake heads.
10. Nod and imitate crying.

Note. A "Boy-Blue" asleep in ring is advisable, but whole class should participate in the dramatic action.

"BAA, BAA, BLACK SHEEP"

Traditional Tune, arranged by Anne M. Gibbon



Words

1. "Baa, baa, Black Sheep,
2. Have you any wool?"
3. "Yes, sir; yes, sir,
4. Three bags full.
5. One for the Master,
6. And one for the Dame,
7. And one for the little boy,
8. Who lives down the lane."

Dramatic Expression

1. March round ring.
2. Bend forward as if stroking "sheep." Stroke left, right, left. (Fig. 14.)
3. Nod twice.
4. Clap three times.
5. Bend forward—action of picking up "bag full," and throwing over left shoulder—use two hands.
- 6 and 7. Repeat twice more.
8. Turn towards outside of ring; and indicate "down the lane," with right hand.



FIG. 14

"Have you any wool?"

LITTLE MISS MUFFET

Traditional Tune, arranged by Anne M. Gibbon*Words*

1. *Little Miss Muffet,*
2. *She sat on a tuffet*
3. *Eating her curds and whey.*
4. *There came a big spider,*
5. *Who sat down beside her,*
6. *And frightened Miss Muffet away.*



FIG. 15

*"There came a big spider"**Dramatic Expression**(a) For whole class to participate—*

1. All girls curtsy. Boys wave hand towards girls to indicate Miss M.
2. Girls pretend to sit down (squatting position).
3. Left hand to hold bowl; action of eating with spoon.
- 4 and 5. Boys tiptoe, and quickly "sit" beside girl partner, looking up at her. (Fig. 15.)
6. Girls jump up, look frightened, run out of ring.

(b) For two Principals with Chorus—

Arrange Miss M. in centre, on a stool or hassock, with basin and spoon.

Lines 1 to 3: Class walk round, indicating Miss M., who bows or curtsies.

Lines 4 and 5: Boy as "spider" crawls into ring, and takes up position by Miss M., who pretends not to have seen his entry. Class stand, face centre, throw up hands, and look frightened.

Line 6: Miss M. runs screaming out of ring. Class cover faces as if frightened.

SING A SONG OF SIXPENCE

Traditional Tune, arranged by Anne M. Gibbon*Words*

1. *Sing a song of sixpence,*
2. *A pocket-ful of rye ;*
3. *Four-and-twenty blackbirds*
4. *Baked in a pie.*
5. *When the pie was opened,*
6. *The birds began to sing,*
7. *Was not that a dainty dish*
8. *To set before the King !*

Dramatic Expression

- 1 and 2. Trip or shp-step with joined hands round ring.
3. Face centre and put hands on shoulders. Make a " pie."
4. Kneel on one knee, and bend heads forward.
5. All jump up, heads thrown back, arms raised.
6. Wave arms and dance forward round ring.
7. Continue.
8. Face centre, and finish with elaborate bow to " King! "



FIG. 16

"When the Pie was Opened"



DING-DONG BELL

Traditional Tune, arranged by Anne M. Gibbon

*Words*

1. *Ding-dong bell !*
2. *Pussy's in the well.*
3. *Who put her in ?*
4. *Little Johnny Green.*
5. *Who pulled her out ?*
6. *Little Tommy Stout.*
7. *What a naughty boy was that*
8. *To drown poor Pussy-cat*
9. *Who ne'er did any harm*
10. *But killed all the mice*
11. *In the Farmer's barn.*

Dramatic Expression

1. Take three steps round ring, giving three pulls at " bell "-rope.
2. All face centre, bend forward, point downwards and look into " well."
3. Tiptoe three tiny steps to centre, peering in.
4. Raise two hands and shake heads deprecatingly.
5. Bend downwards, pull pussy " out " with two hands and lift up high.
6. Clap three times in applause.
7. Same as 4.
8. All go down on " all-fours," feet and hands on ground.
- 9 and 10. Crawl round ring after " mice."
11. Stand and clap.

"WHERE ARE YOU GOING TO, MY PRETTY MAID?"

Traditional Tune, arranged by Anne M. Gibbon



Words

1. *Where are you going to, my pretty maid?*
2. *I'm going a-milking, sir, she said.*
3. *May I go with you, my pretty maid?*
4. *Yes, if you please, kind sir, she said.*
5. *What is your fortune, my pretty maid?*
6. *My face is my fortune, sir, she said.*
7. *Then I can't marry you, my pretty maid.*
8. *Nobody asked you, sir, she said!*

Dramatic Expression

1. Boy, facing girl in ring, bows (twice to music).
2. Girl curtsies, pointing to milking pail (nod).
3. Boy, holding out hand, bows again, smiling.
4. Girl nods assent, and gives short curtsy.
5. Boy offers arm; couple walk round, looking at each other and smiling.
6. Both stop, face each other. Girl points to face, nods and curtsies. Boy still holds girl's right hand.
7. Boy shakes his head, and releases girl's hand.
8. Girl swings round, turning back on boy, looking over shoulder indignantly.



FIG. 17

"May I go with you, my pretty maid?"

FOUR SINGING GAMES

FROM the old "Kindergarten Game," the modern infant teacher has progressed to something more spontaneous and natural. We now look for games which give scope for well-balanced movement with attractive melodies and well-marked rhythm. Words are only needed to provide a theme, and to suggest the movement. They should be few and simple, so that the whole game can be taught at one time.

We give here four little games, arranged with due regard to the requirements which are suitable for very young children. The Traditional Singing Games, collected and arranged by Cecil J. Sharp, are examples of the type suggested. These are doubtless well known and appreciated by all infant teachers. Singing games for children of 6 and 7 years old will be found on pages further on.

PLAY-TIME GAME

Words by LUCY M. SIDNELL.

Music by ANNE M. GIBBON.

Key C.

{ d' : t . s | l : s | l : s . m | s : - }

Now it is play time, What shall we play?

Briskly.

Key G.

Key C.

{ m : s | l : d' | 'm : m . r | 's : - | m : s | l : d' | r' : t . s | d' : - }

Choose then, choose then, What shall we play? Choose then, choose then, What shall we play?

PLAY-TIME GAME

Words

1. *Now it is playtime.*
2. *What shall we play?*
3. *Choose then, choose then.*
4. *What shall we play?*
5. *Choose then, choose then.*
6. *What shall we play?*
7. *We'll play at horses.*
8. *This is the way.*
9. *Trot, trot, trot, trot.*
10. *This is the way!*
11. *We'll play at engines.*
12. *This is the way!*
13. *Sh-sh-sh-sh-*
14. *This is the way!*
15. *We'll play at digging.*
16. *This is the way!*
17. *Digging, digging.*
18. *This is the way!*
19. *We'll play at paddling.*
20. *This is the way!*
21. *Splash, splash, splash, splash.*
22. *This is the way!*

Note. Many other movements are suitable. Running, Jumping, Swimming, Skating, etc.

Movements

- 1-6. March round through the introductory verse.
6. On last line stand; hold out hands appealingly, as if asking for suggestions
7. Hold imaginary reins.
- 8-10. Single line trot round ring, imitating horses' steps.
11. Stand. Put up arms to imitate crank of engine wheel.
- 12-14. Move forward round ring, turning imaginary wheels.
15. Face centre of ring. Hold imaginary spade.
- 16-18. Dig, throw towards heap in centre. Dig, throw—to music.
19. Turn for movement round ring; hold up dresses or hands on hips.
- 20-22. Movement (with action of paddling) round ring.



FIG. 18

"We'll play at Horses"

ANIMAL GAME

Words by LUCY M. SIDNELL.

Music by ANNE M. GIBBON.

Key D.

{ d' . t : l . d' | t : s }

The first system of the musical score is in D major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures, then enters with the melody for 'Come and play, . . .'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

The second system continues the melody and accompaniment. The vocal line has the lyrics 'Come and play, We'll be Bun - ny Bobs to - day.' The piano accompaniment continues with the same rhythmic pattern.

The third system concludes the piece. The vocal line has the lyrics 'Hey, hey, hey, hey, Bun - ny Bobs to - day, . . . Bun - ny Bobs to - day . .'. The piano accompaniment continues with the same rhythmic pattern.

ANIMAL GAME

Words

1. *Come and play,
Come and play.*
2. *We'll be Bunny-Bobs to-day !*
3. *Hey ! hey, hey, hey,
Bunny-Bobs to-day !*

1. *Come and play,
Come and play.*
2. *We'll be baby Ducks to-day !
... etc.*

1. *Come and play,
Come and play.*
2. *We'll be Ponies all, to-day !
... etc.*

1. *Come and play,
Come and play.*
2. *We'll be Dicky-Birds to-day !
... etc.*

1. *Come and play,
Come and play.*
2. *We'll be Elephants to-day !
... etc.*

Note. Other animals ad. lib., Kangaroos, Squirrels brown, Butterflies, etc.

Movements

1. Stand and beckon invitingly.
2. Raise hands—palms outward—to shoulders.
Bunny hops round ring to music.

1. As before.
2. Hands raised flap to imitate wings. Bend knees "Waddle" round ring.

1. As before.
2. Trotting step round ring.

1. As before.
2. Flutter wings and run round—pretending to "fly."

1. As before.
2. Bend trunk forward—slow deliberate step—with swinging "pendulum" movement of right arm across chest imitating Elephant's "trunk."

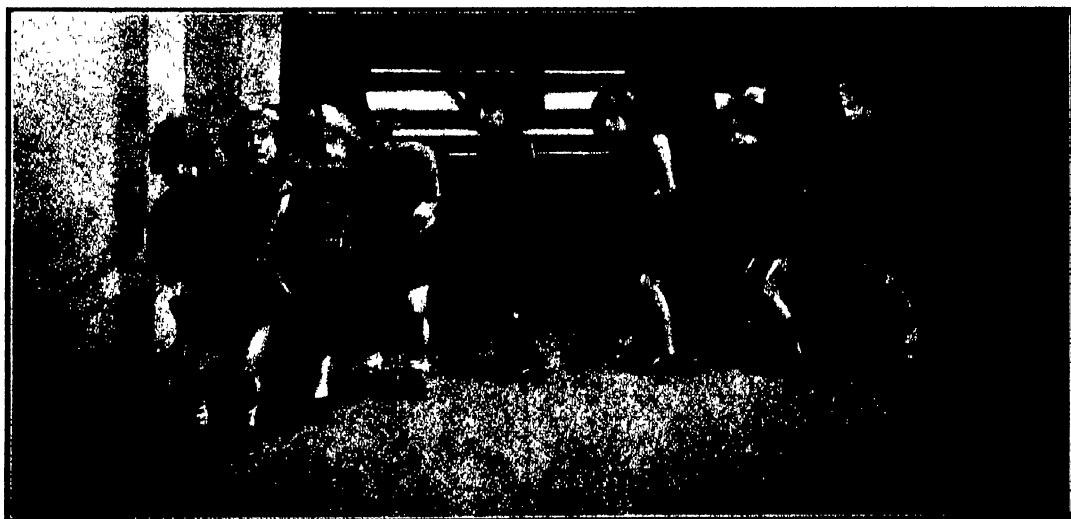


FIG. 19
"We'll be Baby Ducks to-day"



BUNTY'S TOYS (A Singing Game)

Words by LUCY M. SIDNELL.
Music by ANNE M. GIBBON.



Key D.

When

In tripping time.

Bun - ty has her doll - ies out, She plays ... like ... this ...

Bye ... bye ... doll - y mine, ... Bye ... bye ... doll - y mine, ...

{ d' : - : - : s : - : - : | s : f : m | l : - : f | m : - : - : r : - : - : | d : - : - : l : - : - : }

Bye bye doll - y mine, She plays like this

BUNTY'S TOYS

Words

1. *When Bunty has her dollies,*
2. *She plays like this:*
3. *Bye-bye, Dolly mine ;*
4. *Bye-bye, Dolly mine ;*
Bye-bye, Dolly mine . . .
5. *She plays like this :*
6. *When Bunty's ball goes bouncing,*
7. *She plays like this :*
8. *One, two ! catch it so . . . etc. . . .*
9. *She plays like this :*
10. *When Bunty goes a-skiping,*
11. *She plays like this :*
12. *Tra-la-la-la-la . . . etc.*
13. *She plays like this :*
14. *On Bunty's fairy-cycle,*
15. *She plays like this :*
16. *Round—round—round we go, etc.,*
17. *She plays like this :*

Movements

1. Stand facing centre of ring. Nod.
2. Action of nursing dolly on arm.
- 3 & 4. Rock to and fro to music.
5. Nod and clap three times
6. Same as verse 1.
7. Hold up imaginary ball in two hands.
8. Action bounce, catch—bounce, catch . . . to music.
9. Same as in verse 1.
10. As before.
11. Hold out both arms wide—turn on ring sideways.
12. Action of skipping.
13. As before.
14. As before.
15. All, turning—sideways on ring—hold imaginary handlebars.
16. Move forward round ring, with pedalling action of feet.
17. As before.

Note. Other movements will easily suggest themselves for this game. Hoop, Skates, Air-Ball, . . . etc.

OVER THE MEADOW

Words by LUCY M. SIDNELL.

Music by ANNE M. GIBBON

Key D.

{ d' : - . t : l | s : - : d | r : m : r | s : - : - }

O - ver the mead - ow, Hap - py and free, . . .

{ l : - . s : f | m : - : d' | t : l : t | s : - : - | m : - : - | f : - : - }

O - ver the mead - ow, Frol - le with me, . . . Come, Come,

{ s : - . f : m | l : - : t | d' : - . t : l | s : - : m | f : r : s | d : - : - }

frol - le with me, O - ver the mead - ow, Hap - py and free, . . .

OVER THE MEADOW

Words

1. *Over the meadow,*
2. *Happy and free.*
3. *Over the meadow,*
4. *Frolic with me.*
5. *Come, come, frolic with me,*
6. *Over the meadow,*
7. *Happy and free !*

1. *Over the meadow,*
2. *Happy and free ;*
3. *Sunbeams are calling ;*
4. *Frolic with me . . .*

(5, 6, and 7 as before)

1. *Over the meadow,*
2. *Happy and free ;*
3. *Brown bees are humming . . .*

(4, 5, 6, and 7 as before)

1. *Over the meadow,*
2. *Happy and free ;*
3. *Daisies are nodding . . .*

(4, 5, 6, and 7 as before.)

1. *Over the meadow,*
2. *Happy and free ;*
3. *Grasses are swinging . . .*

(4, 5, 6, and 7 as before.)

Note. The repetition of verse 1 makes a good finish to this game.

Movements

- 1-4. Join hands in ring. Trip four steps to centre, and back—twice. [*For the youngest children, a running step would be easier throughout.*]
5. Beckon gracefully (four times).
- 6 & 7. Turn round in places once, with a tripping step.

- 1-4. Swinging hands gracefully forward and downward to rhythm. Trip (or run) forward round ring. Four steps and reverse—(twice).
5. Beckon as before.
- 6 & 7. With hands swinging, trip (or run), turning round once in places.

- 1-4. With hands sideways stretched — "action of flying"—trip or run forward round ring and reverse (twice).
4. Beckon.
- 5, 6, 7. Make a cup with two hands ; pretend to "sip." (Movement : "sip"—raise heads—to rhythm).

- 1-4. With joined hands, trip or run round ring and reverse (twice).
4. Beckon.
- 5, 6, 7. With joined hands, stand and nod to rhythm.

- 1-4. Bend forward, swing two hands gracefully left and right, trip or run forward round ring as before and reverse (twice).
4. Beckon.
- 5, 6, 7. Stand, bend forward, swing hands gracefully to and fro to rhythm.



FIG 20

"Brown bees are humming"

SIX DANCES FOR TINY TOTS

THESE little dances are designed to make a variation from the lesson in which counting is almost always necessary to get correct rhythm. They are set to words to avoid this necessity, and will be found helpful in the following ways—

1. As an easy method of describing and identifying the dance to the children.
2. To make the dance possible in the playground, or where no piano is available.

3. To add to the dramatic effect.

Like the Singing Games, the dances are arranged for ring formation, this being the most convenient for large classes. Only very simple steps are attempted, such as are suitable for ordinary school work. Most teachers would agree that elaborate posing and advanced steps would be out of place in the schoolroom. Because of their simplicity these little dances can be quickly learnt, and without effort, by the children.



DANCE WITH ME (Tripping movement)



Words

1. *Dance with me,
Dance with me,
Come, little one, do!*
 2. *Yes, oh yes,
Yes, oh yes,
I will dance with you,*
 3. *I will dance with you.*
-
1. *Trip with me,
Trip with me,
Come, little one, do!*
 2. *Yes, oh yes,
Yes, oh yes,
I will trip with you,*
 3. *I will trip with you.*
-
1. *Round we go,
Round we go,
Come, little one, do!*
 2. *Yes, oh yes,
Yes, oh yes,
I'll go round with you,*
 3. *I'll go round with you.*

Movements

1. Partners face. Boy trips once round girl, passing by her right hand. Finish on word "do," by holding out right hand invitingly to girl.
 2. Girl nods, and trips once round boy, passing by his right hand.
On word *you* first time, nods and smiles.
 3. Trip round once in own place, and join right hands on *you*.
-
1. Trip round (eight steps).
 2. Change hands, reverse, trip eight steps.
 3. Stand and shake hands, nod and smile.
-
1. Join right hands, and trip forward round the ring—eight steps.
 2. Without changing hands, turn round and trip eight steps in opposite direction.
 3. Bow and curtsy.

SIX DANCES FOR TINY TOTS

1293



DANCE WITH ME

WORDS BY LUCY M. SIDNELL.

MUSIC BY ANNE M. GIBBON.



Allegretto. *rall.*

Key D.

{ d :- m | s :- | d' - | s :- | m :- f : m : r | s :- | - :- | f :- s | l :- }
 Dance with me . . . Dance with me . Come, lit - tle one, do' Yes, oh yes,

{ m :- f | s :- | l :- t | d' :- l | r' :- | - :- | d' :- s | f : m : r | d :- | - :- }
 Yes, oh yes, . . . I will dance with you, I will dance with you



BROWN SPARROW'S DANCE

WORDS BY LUCY M. SIDNELL.

MUSIC BY ANNE M. GIBBON.



{ m . s }
 Twit, twit,

In quick time.

{ l . t : d' . r' | m' : d' | s : - | f., s : l . f | m . s : l . t }
 twit-ter, twit-ter, Chee, chee, chco, I'm a lit-tle Spar-row, can you

{ d' : l | r' : - | d' : m | s : - | r' : s }
 hop like me ? Hop like me, hop like



BROWN SPARROW'S DANCE (*Run and light jump*)

Words

1. *Twit, twit, twitter, twitter*
2. *Chée, chée, chée !*
3. *I'm a little Sparrow,*
4. *Can you hop like me ?*
5. *Hop like me,*
6. *Hop like me ;*
7. *I'm a little Sparrow,*
8. *Can you hop like me ?*

1. *Twit, twit, twitter, twitter,*
2. *Chée, chée, chée,*
3. *I'm a little Sparrow,*
4. *Can you peck like me ?*
5. *Peck like me,*
6. *Peck like me ;*
7. *I'm a little Sparrow,*
8. *Can you peck like me ?*

1. *Twit, twit, twitter, twitter,*
2. *Chée, chée, chée ;*
3. *I'm a little Sparrow,*
4. *Can you dance like me ?*

5. *Dance like me,*
6. *Dance like me ;*

7. *I'm a little Sparrow,*
8. *Can you dance like me ?*

Movements

1. Flutter wings and run forward round ring.
2. Three light jumps with feet slightly apart—to face opposite way in ring.
3. Same as 1.
4. Three light jumps round to first position.
5. Three light jumps forward round ring.
6. Repeat.
7. Same as 1.
8. Three light jumps on spot.

1. Same as in verse 1.
2. Three hops (light jumps) on spot.
3. Same as 1.
4. Make a dish with two hands ; then " pecking " movement—down, up, down, up.
5. { Repeat 4.
6. {
7. Flutter wings and " hop."
8. Repeat 4.

1. Run round as before, " fluttering " wings.
2. In three tiny jumps, face own partner.
3. Stand and flutter wings, smiling at partner.
4. In three tiny jumps, partners turn back to back.
5. Three tiny hops forward (partners now apart).
6. Three tiny hops backward (partners now close).
7. Three tiny hops round to face partner.
8. Flutter wings ; nod and smile to partner.



LADY LILAC

WORDS BY LUCY M. SIDNELL.

MUSIC BY ANNE M. GIBBON.



Key C. { d' : t : l }

Slowly.

Sweet La - dy

{ l : t : s : - | l . t : r' | s : - : - | f : l : f | m.f : s : - }

Li - lac Smi - ling and trim, Finds a wee part - ner.

{ 't : r : s, | ds : - : - | m : s : d' | l.t : d' : - | r' : s : m' | d' : - : }

Curt - seys to him Finds a wee part - ner, Curt - seys to him. . .

SIX DANCES FOR TINY TOTS
SWEET LADY LILAC (*Minuet time*)

1297

Words

1. *Sweet Lady Lilac,*
 2. *Smiling and trim,*
 3. *Finds a wee partner,*
 4. *Curtseys to him.*
 5. *Finds a wee partner,*
 6. *Curtseys to him.*
-
1. *Little Prince Charming,*
 2. *He comes here now,*
 3. *To his fair Lady*
 4. *Making his bow.*
 5. *To his fair Lady*
 6. *Making his bow.*
-
1. *Prince and fair Lady,*
-
2. *Best in the land,*
 3. *Step now together*
 4. *Hand in hand.*
 5. *Step now together*
 6. *Hand in hand.*

Movements

1. Partners face. Boy hands gracefully on hips, right foot pointed. Girl, holding out dress, takes three paces to right, passing round boy.
2. Point left foot (having started with right foot), and look over shoulder towards partner.
3. Continue three paces more, round, until now facing as before.
4. Curtsey. Boy bows.
5. Three paces round in own place, until back to partner (look over shoulder towards partner).
6. Complete the turn, facing partner; bow and curtsey.

Repeat all these movements. Girl standing still holding dress and pointing right foot.

Boy passes round his partner, as described in verse 1.

Finish with bow and curtsey as before.

1. Partners join right hands, holding them high. Begin with outside foot—three paces forward round the ring, point inside foot towards partner—bend towards partner, smiling.
 2. Start with inside foot—take three paces forward round ring, point outside foot away from partner—look away.
- 3 and 4. Repeat 1 and 2.
- 5 and 6. Repeat 1 and 2.
- Finish with elaborate bow and curtsey.



FIG. 21

"Finds a wee partner"

YES, I WILL!

WORDS BY LUCY M. SIDNELL.

MUSIC BY ANNE M. GIBBON.

{ m, .s, : d .t, | l, .t, : s, }

To be played trippingly. Will you be a lit - tle stream

Lightly. *rall.....*

{ m .d : t, .l, | s, : - e | f, .s, : m .r | t, .s, : d }

Run - ning down the hill? Ha, ha, ha, ha, ha, ha, ha,

{ l, : t, .d | r : - . | d : t, .r | d : - }

Yes, yes, I will! : Yes, yes, I will!

YES, I WILL! (*Running movement*)*Words*

1. *Will you be a little stream*
2. *Running down the hill?*
3. *Ha, ha, ha, ha, ha, ha, ha.*
4. *Yes, yes, I will!*
5. *Yes, yes, I will!*
1. *Will you be the merry wind*
2. *Running through the grass?*
3. *Ha, ha, ha, ha, ha, ha, ha.*
4. *Yes, see me pass!*
5. *Yes, see me pass!*
1. *Will you be a sunny beam*
2. *Dancing to and fro?*
3. *Ha, ha, ha, ha, ha, ha, ha.*
4. *Yes, yes, I go!*
5. *Yes, yes, I go!*

Movements

1. Join hands—turn sideways and run round—tiny steps.
2. Break the ring. With hands above head, twist hands over and over, bringing them downward (action of rolling down).
3. Join as before, and run as in 1.
4. Clap once. Twist hands as in 2.
5. Same as 4.
1. Run lightly round ring.
2. Stand. Bend forward; make sweeping movement with two hands, to and fro.
3. Run lightly round.
4. Same as 2, with one clap on word "yes."
5. Same as 4.
1. Run round ring with arms curved gracefully upwards above head.
2. Turn round once in own place (trip).
3. Same as 1.
4. Clap on word "yes," and repeat movement 2.
5. Same as 4.

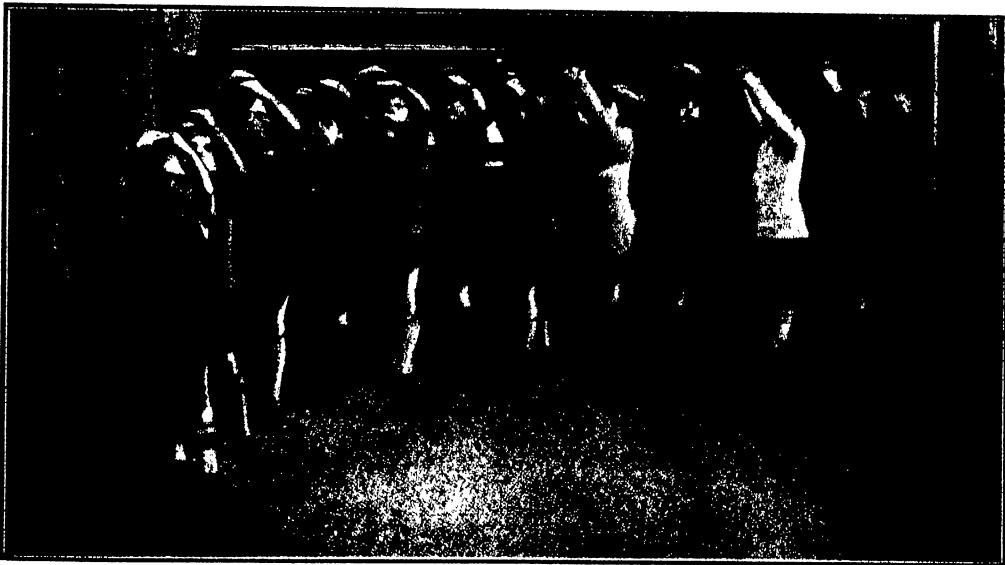


FIG. 22

"A little stream running down the hill"



TINY JAP DANCE

WORDS BY LUCY M. SIDNELL.

MUSIC BY ANNE M. GIBBON.



In polka time.

{ s, l, . s, l, : s, . l, | d . l, : t, | s, l, . t, d : r . t, | d . m : s }

We will show you If we can, How they dance out in Jap - an.

{ m . s : m . d | r . f : l, | t, ., d : r . t, | d . s : s, }

Ho, ho, ho, He, he, he, This is how they dance you see!

SIX DANCES FOR 'TINY TOTS

1301



TINY JAP DANCE (*Polka time*)

This dance may be arranged in line formation if desired.

Words

1. *We will show you*
2. *If we can*
3. *How they dance*
4. *Out in Japan.*
5. *Ho, ho, ho,*
6. *He, he, he,*
7. *This is how*
8. *They dance you see!*
9. *Ho, ho, ho,*
10. *He, he, he,*
11. *This is how*
12. *They dance you see!*

Movements

1. Run forward three steps.
2. Bend knees once (a tiny curtsy), with both hands raised to shoulders, palms outward.
3. Run backward three steps.
4. Same as 2.
5. Three little jumps round on spot (now all facing opposite way).
6. Three little claps.
7. Three little jumps round (now all facing as at first).
8. Three little claps.
9. Three little jumps to right.
10. Three claps.
11. Three little jumps to left.
12. Three claps.

Note. A little variation may be made by arranging thus 1st time-- Single line round ring. Boy behind girl partner. 2nd time--Partners side by side for Movements 1 to 4. Then facing and moving towards and away from partners for movements 5 to 12.



FIG. 23

"How they dance, you see!"



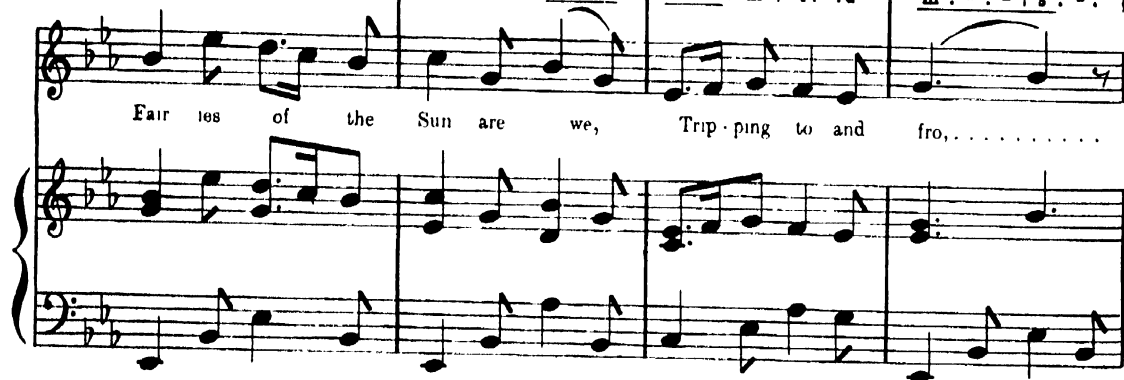
FAIRIES

WORDS BY LUCY M. SIDNELL.

MUSIC BY ANNE M. GIBBON.



{ s:-:d' | t:-.l : s | l:-:m | s:-:m | d:-.r: m | r:-:d | m:-:-: | s:-:-: }



{ s:-:d' | t:-.l : s | l:-:m | s:-:l | m:-.r: d | r:-:s, | s:-:-: | s:-:-: }

Key B^bKey E^b

SIX DANCES FOR TINY TOTS

1303

{ m:-.f:s | l:-:m | f:-.s: l | d:-:l | t:-.l:s | r:-:m | d:-:-:-:-: }

Grow, grow, flow - ers grow, Love - ly flow - ers grow.

FAIRIES

Words

1. *Fairies of the Sun are we.*
2. *Tripping to and fro.*
3. *And wherever we may tread*
4. *Lovely flowers grow.*
5. *Grow—grow—flowers grow*
6. *Lovely flowers grow.*

1. *Fairies of the Sea are we*
2. *Tripping to and fro.*
3. *And wherever we may tread*
4. *Waves are rolling so.*

5. *So—so—rolling so*

6. *Waves are rolling so !*

1. *Fairies of the Snow are we,*
2. *Tripping to and fro*
3. *And wherever we may tread*
4. *Falls the pretty snow—*

5. *Snow—snow—falling slow*
6. *Falls the pretty snow !*

Movements

- 1 to 4. With graceful swinging (forward and backward) movement of arms, trip to centre and back twice.

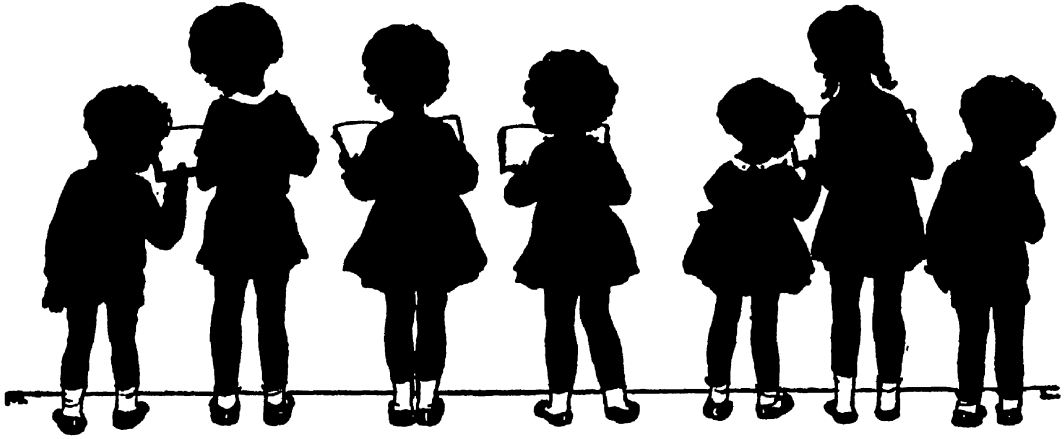
5. Stand—girls hold dresses—boys hands on hips—point left and right feet alternately—twice. 6. Swing arms and turn once in place.

- 1 to 4. Right arms raised—left arms lowered—All lean to right—trip or skip sideways round ring to right four steps. Reverse movement, raising left arms, leaning to left. Repeat.

5. With arms round backs—make a "wall" or "chain" at the ring. Sway left and right—bending bodies—("waves rolling").
6. Turn once in places.

- 1 to 4. With hands raised above heads, and "twinkling" movement of fingers, trip round ring four steps and reverse (twice). Stand, facing centre—raise hands high—with fingers imitate falling snow. Sweep forward and downward to rhythm. (Played rather slowly for this action.)

6. With hands raised and movement of fingers—turn once in place.



SONGS FOR CHILDREN OF SIX AND SEVEN

I HAD A BROWNY HEN

I had a browny hen
And five white eggs,
Five white eggs in the hay-oh!
“Cock-a-doodle-doo,” said the big black cock.
“Clucky-clucky-cluck,” said the browny hen.
But the five white eggs said nothing at all,
Nothing at all in the hay-oh!

I had a browny hen,
She hatched five eggs.
Hatched five eggs in the hay-oh!
“Cock-a-doodle doo,” said the big black cock.
“Clucky-clucky-cluck,” said the browny hen.
But the five white eggs said “Cheepy-cheep-
cheep.”
Cheeping away in the hay-oh!

I had a browny hen,
She took her brood.
Took her brood to the meadow.
“Don’t go near the pond,” said the big black
cock.
“Don’t go near the pond,” said the browny
hen.
But the little brood said, “Quacky-quack
quack.”
Splashing away in the pond-oh!



I HAD A BROWNY HEN



Words by OLGA SHEIRSON.

Music by D. H. WASSELL.

As telling a tale

mf *mf smoothly*

I had a brown - y hen And five white eggs

Five white eggs in the hay - oh! Cock-a-doo-dle doo said the

big black cock Cluck-y cluck-y cluck said the brown - y hen, But the

five white eggs said noth-ing at all Noth-ing at all in the hay - oh!



THREE MEN ON A JOURNEY



Words by OLGA SHEIRSON.

Music by D. H. WASSELL.

Rather quickly

G: Doh | d : r | m : f | s : - | m : (r) | d : t...l, | t, : r | d : - | : }

Three men on a jour - ney Came to a mag - ic wood

mf

{ |, : - . t, | d : m | r : s | - : d | t, : r | l, : r | s, : - | : }

There they found a trea - sure, And it was ve - ry good

{ | s : - . f | m : s | f : m | r : - | m : - . r | d : m | r : d | t, : - | }

Fa - la - la - la - la - la - la Fa - la - la - la - la - la - la



THREE MEN ON A JOURNEY

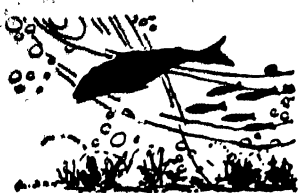


Three men on a journey
Came to a magic wood.
There they found a treasure
And it was very good.
La-la-fa-la-la It was very good.

First a cap of darkness,
And then a purse of gold;
Magic shoes for running,
All this I have been told.
La-la-fa-la-la. This I have been told.

Soon they fell to squabbling,
And soon they came to blows.
Then there came a stranger,
And so the story goes.
La-la-fa-la-la. So the story goes.

He said he would help them,
And show them how to choose,
Took away their treasure—
And ran off in the shoes.
La-la-fa-la-la. Ran off in the shoes!



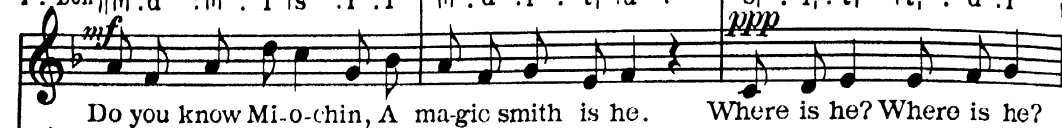
MIÖCHIN

Words by OLGA SHEIRSON
Music by D. H. WASELL.

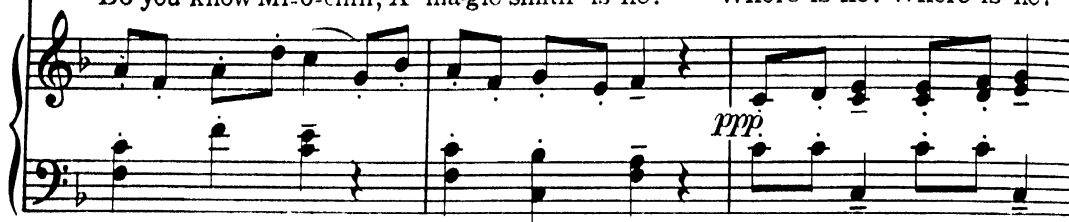


Very distinctly

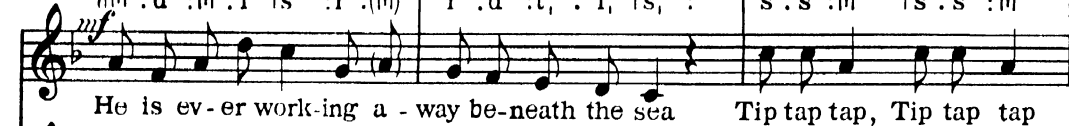
F: Doh || m . d : m . l | s : r . f | m . d : r . t , | d : s , . l : t , | t , . d : r |



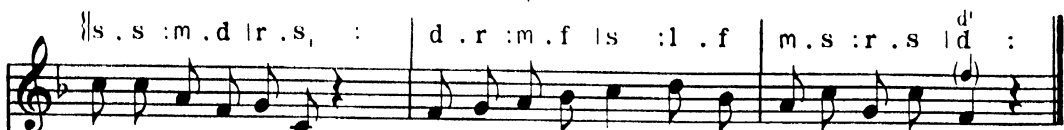
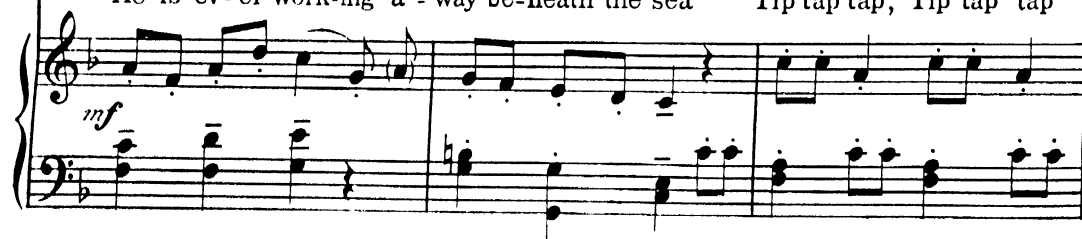
Do you know Mi-o-chin, A ma-gic smith is he. Where is he? Where is he?



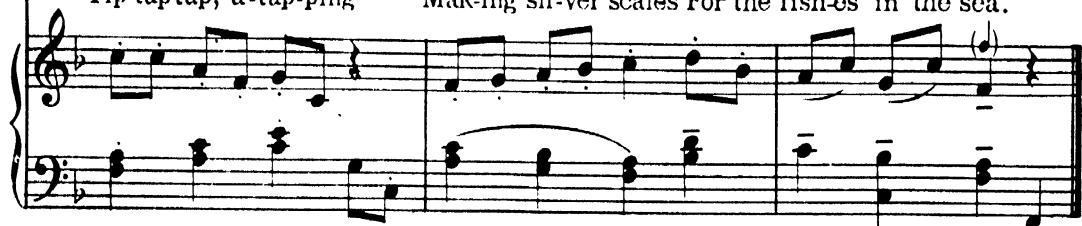
|| m . d : m . l | s : r . (m) | r . d : t , . l , | s , : s . s : m | s . s : m |

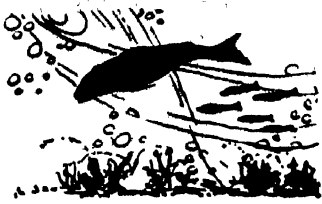


He is ev-er work-ing a - way be-neath the sea Tip tap tap, Tip tap tap



Tip tap tap, a-tap-ping Mak-ing sil-ver scales For the fish-es in the sea.





MIÖCHIN



Do you know Miöchin?
A magic smith is he.
He is ever working
Away, beneath the sea.

Can you hear Miöchin
A-tapping all the day,
Busy ever making
Scales from silver spray?

Chorus

Where is he?
Where is he?
Tip, tap, tap, tip, tap, tap,
Tip, tap, tap-a-tapping,
Making silver scales
For the fishes in the sea.

Chorus

Where is he?
Where is he?
Tip, tap, tap, tip, tap, tap,
Tip, tap, tap-a-tapping,
Making silver scales
For the fishes in the sea.



PIXIE BOY



Who shook the petals from my roses,
Who took the blossoms from my trees,
Who frighten'd all my little birdies,
Who stole the honey from my bees?

Who took the perfume from my lilies,
Who took the fishes from the stream,
Who startled me when I was sleeping,
Who stole away my fairy dream?

Chorus

O Pixie Boy!
If you do not mend your ways
And give up your Pixie plays
I shall tell your Fairy Queen
O Pixie Boy!

Chorus

O Pixie Boy!
If you do not mend your ways
And give up your Pixie plays
I shall tell your Fairy Queen,
O Pixie Boy!



PIXIE BOY

(See Verses, p. 1309)



Words by OLGA SHEIRSON.

Music by D. H. WASSELL.



F = Doh

mf | m : m ., f | m . r : d . r | m : s | * l ., m : s | l : l ., s | f . m : f . l | }

Pix - ie Boy

Who shook the pet - als from my ros - es Who took the blos - soms From my

* l ., m : s : | s : : Pix - ie Boy : | f : f ., s | f . m : r . f | m : s | * l ., m : s | l : l ., s : | s : : Pix - ie Boy : }

trees Who fright'ned all my lit - tle bird - ies

* These four short phrases may be sung, if desired, by a few voices. (pp)

SONGS FOR CHILDREN

1311

PIXIE BOY—(continued)

|| m' : d' ., r' | d' . t : l . t | d's * : l ., m | s : CHORUS }
 Pix - ie Boy : s }

Who stole the hon - ey from my bees O

|| l ., m : s . s | l ., m : s | f ., f : m . r | m . s : s | f ., f : m . r | m . s : s }

Pix - ie Boy, O Pix - ie Boy If you do not mend your ways and give up your pix-ie plays

|| l . l : r . r | s . s : d . r | m ., s : s | l : . d | s : s | d : - . }

I shall tell your Fai - ry Queen O Pix - ie Boy! O Pix - ie Boy!

MORNING HYMN

Words by OLGA SHEIRSON.

Music by D. H. WASSELL.

Not slowly

For Thy ten - der lov - ing keep Thro' the dark - ness

soft and deep Thro' the qui - et hours of sleep We

thank Thee Lord. A - men.

MORNING HYMN

For Thy tender loving keep,
Thro' the darkness soft and deep,
Thro' the quiet hours of sleep,
We thank Thee, Lord.

Thou, who held us all the night,
Show us how to use aright

All the gladsome hours of light,
We pray Thee, Lord.

Watch us in our work and play,
Keep us out of danger's way,
Keep us happy all the day,
We pray Thee, Lord.

SONGS FOR CHILDREN

1313



Words by OLGA SHEIRSON.

MORNING SONG

(See Verses on p. 1315)



Music by D. H. WASSELL.

Brightly Eb = Doh

GIRLS

Good

f

BOYS ALL

morn-ing to you, Good morn-ing to you Good morn - - -

With a swing

ing Sing a song of morn - ing

MORNING SONG—(continued)

|| s : - : s | f : m : r | m : - : - | - : - : - | d' : - : - | t : l : s | d' : - : - | m : - : - |
 Night has gone a - way — Night - time for rest - ing

|| s : - : t | l : s : fe | s : - : - | - : - : - | m : - : m | l : - : m |
 Now for work and play — Sing a song of

|| s : - : - | s : - : - | m : - : m | l : - : m | s : - : - | - : - : - |
 day - time Sing of sun or rain —

|| l : - : l | t : l : t | d' : - : - | l : - : f | m : - : - | r : - : d | d : - : - | - : - : - |
 Sing a song of glad - ness For day - time a - gain. —

Red. *



MORNING SONG

(For Music, see pp. 1313-1314)



Good morning to you.

Sing a song of morning,
 Night has gone away,
 Night-time for resting,
 Now for work and play.
 Sing a song of daytime,
 Sing of sun or rain,
 Sing a song of gladness
 For daytime again!

Good morning to you.

Sing a song of morning,
 Singing in the day
 Songs that will help us
 All along the way.
 Sing a song for working,
 Sing a song for fun,
 Sing a song of gladness,
 A new day begun.



SUMMER DAYS

(For Music see pp. 1316-1317)



1. The fields are green and gold,
 The sky an arch of blue,
 And ev'rywhere the gardens hold
 Joys of the day for you.

Chorus

Sing of the Summer Days,
 Days of the Summer Queen;
 Sing of the leafy ways,
 Sing of gold and green.
 Sing of the drowsy bees
 Droning amid the flow'rs;
 Sing of the scented breeze
 Sing of golden hours.

2. The honeysuckle clings
 Where roses are unfurled,
 And merrily the blackbird sings
 Songs of the summer world.

Chorus

Sing of the Summer Days,
 Days of the Summer Queen;
 Sing of the leafy ways,
 Sing of gold and green.
 Sing of the drowsy bees
 Droning amid the flow'rs;
 Sing of the scented breeze
 Sing of golden hours.



SUMMER DAYS

Words by OLGA SHEIRSON.

Music by D. H. WASSELL.



Joyously
D: Doh || s d' : t | l : t | l : s | d : r | m : - | l : - | s : - | : m |

The fields are green and gold The sky an arch of blue, And

CHORUS.
With well marked rhythm
3 pulse measure

|| l : m | s : m | l : m | s : l | t : l . s | l : r | s : - : || s : m : s | d' : t : l |

ev'-ry-where the gar-dens hold Joys of the day for you Sing of the Sum-mer

|| s : - : - : - : - | m : d : m | l : s : f | m : - : - : - : - : - : ||

days — Days of the Sum - mer queen —

SUMMERS DAYS—(continued)

f : *m* : *f* | *r* : - : *l* | *s* : - : - | *d'* : *t* : *l* | *r'* : - : - | *t* : - : - }

Sing of the leaf - y ways Sing of gold and

s : - : - | : : | *d'* : *t* : *l* | *t* : *l* : *s* | *m* : - : - | - : - : - }

green Sing of the drow - sy bees ———

d' : *t* : *l* | *t* : *l* : *s* | *m* : - : - | - : - : - | *l* : *se* : *l* | *d'* : *t* : *l* }

Dron-ing a - mid the flow'rs ——— Sing of the scent - ed

d' : - : - | *l* : *s* : *f* | *m* : - : - | *s* : - : - | (*d'*) : - : - | - : - : - }

breeze Sing of gold - en hours. ———

Red.



SINGING TO ME

(For Verses, see p. 1319)

Words by OLGA SHEIRSON.

Music by D. H. WASSELL.



Flowing smoothly D: Doh || : : | : : m | s . m . s | i : - :)

The wind in the tree is

sing-ing to me All thro' the long sun-ny day Ah

It sings in its hap - py way

Ah Ah It sings in its hap - py way.

pp



SINGING TO ME



1. The wind in the tree
Is singing to me,
All thro' the long sunny day.
Ah-ah
It sings in its happy way.

2. The bees in the flow'rs
Are singing for hours,

All thro' the long sunny day.
Um-um
They sing in their happy way.

3. The birds in the sky
Are singing good-bye,
Good-bye to long sunny day.
Coo-oo-oo
They sing as they fly away.



SLUMBER SEA

(Music on p. 1320)



1. Calling, calling,
Fairies are calling me
Fairies in Dreamland
Over the Slumber-Sea;
I will join them in their play,
And come home at break of day!
Fairies are calling me!

2. Sailing, sailing,
Over the Slumber-Sea;
I will go sailing,
Fairies will wait for me—

In a fairy boat of white,
I will sail all thro' the night,
Fairies will welcome me!

3. Homeward, homeward,
Leaving the Slumber-Sea;
I will come homeward,
Bringing the dawn with me,
Leaving fairies at their play
I will land at break of day,
Mother will welcome me!



SLUMBER SEA

Words by OLGA SHEIRSON.
Music by D. H. WASELL.



Quietly and smoothly
mf

Call - ing Call - ing

Fai-ries are call-ing me Fai-ries in Dream-land O-ver the slum-ber sea

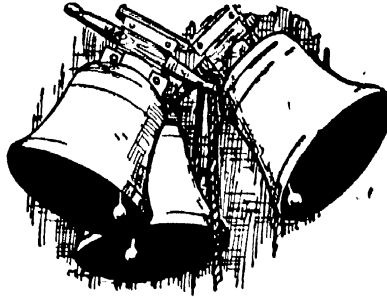
I will join them in their play And come home at break of day

Fai-ries are call - ing me Fai-ries are call - ing me

Ped. *

BELLS

Across the hills,
Across the town,
The song of bells
Comes ringing down.
Ding-dong, ding-dong,
This is their song.



Ding-dong, ding-dong,
The bells all say.
Ding-dong, ding-dong,
They sing all day.
Now loud and clear,
Now far away.
Ding-dong they sing,
Ding-dong they say.
Ding-dong, ding-dong,
all day!

Words by OLGA SHEIRSON.

Music by D. H. WASELL.

Well marked

D: Doh { *m* *f* *:-m* *r* *:f* *s* *:-f* *lm* *:s* *l* *:-s* *lf* *:s* }

A - cross the hills A - cross the town The song of bells comes

mf

t *:-.l* *ls* *:* *d'* *:-* *ls* *:-* *d'* *:-* *ls* *:-* }

ring - ing down Ding - Dong Ding - Dong

f

Note: This song can easily be scored for Percussion Band

BELLS—(continued)

This is their song Ding - dong ding - dong the

bells all say Ding - dong ding - dong they sing all day, Now

loud and clear Now far a - way Ding - dong they sing, Ding -

dong they say Ding - dong ding - dong all day!

f

Ped.

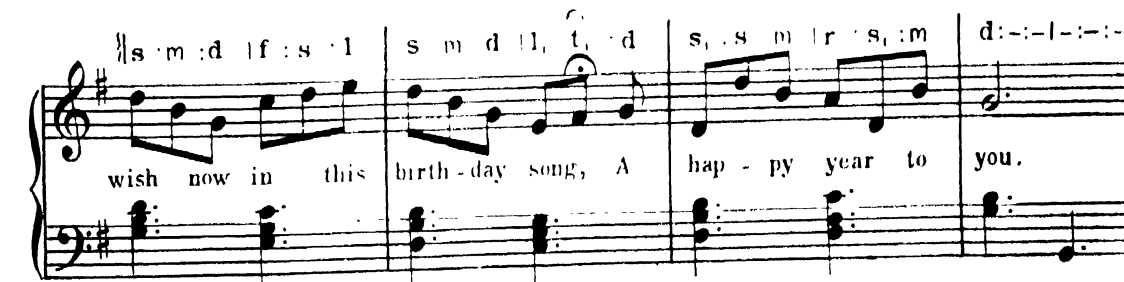
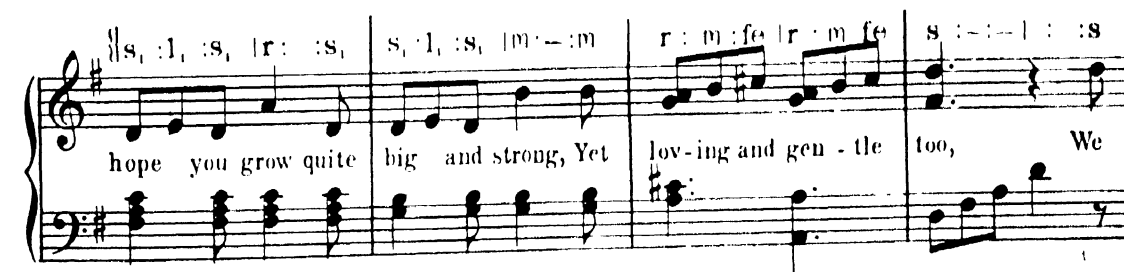
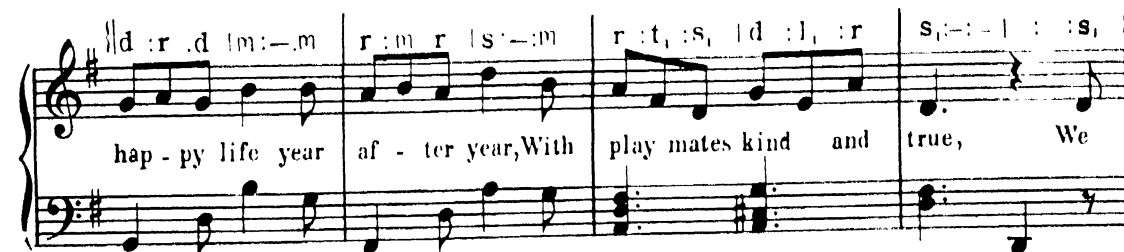
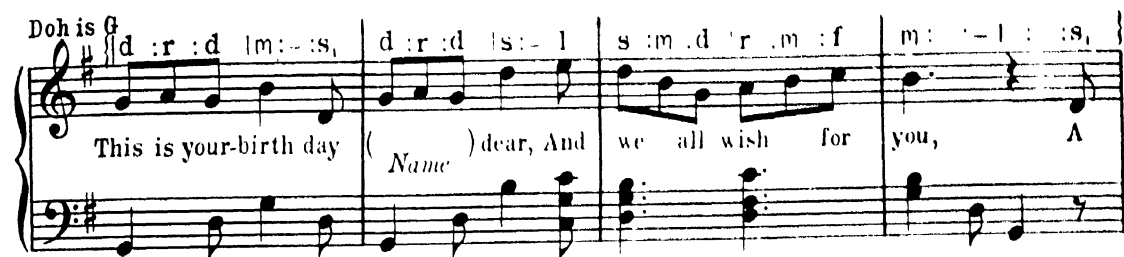
The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The tempo is marked with a common time signature (C). The score includes lyrics and musical notation, including notes, rests, and dynamic markings like *f* and *Ped.*.



FESTIVAL SONGS

BIRTHDAY WISHES

Words and Music by
MARY C. WALKER.



BULB TIME



Words and Music by MARY C. WALKER.

Brightly but steadily *rall.* *a tempo* Doh is C || : :s | m' :-.r':d' }

The Cro - cus is

||s :m :s | s :l :s | m :- :m | r :m :r | t :s :r' }

pur - ple The daf - fy is gold They all shine so gai - ly When

||d' :t :l | s :- :s | s :- .l :s | s :d' :s | s :- .l :s }

e'er they un - fold The hya - cinth is coloured Pink pur - ple and

||m' :- :m' | f' :- .m':r' | m' :d' :s | s :l :t | d' :- }

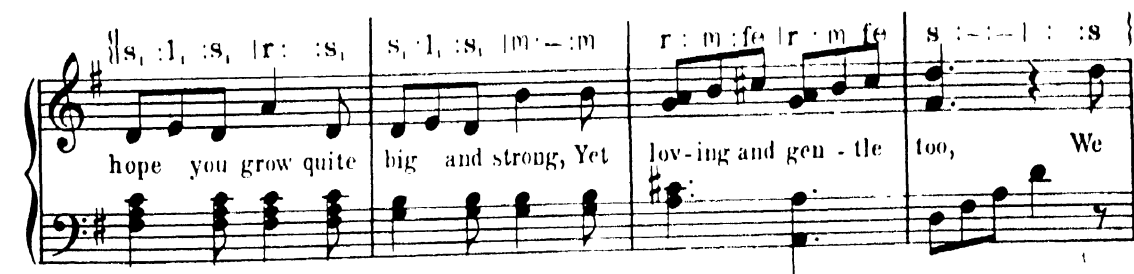
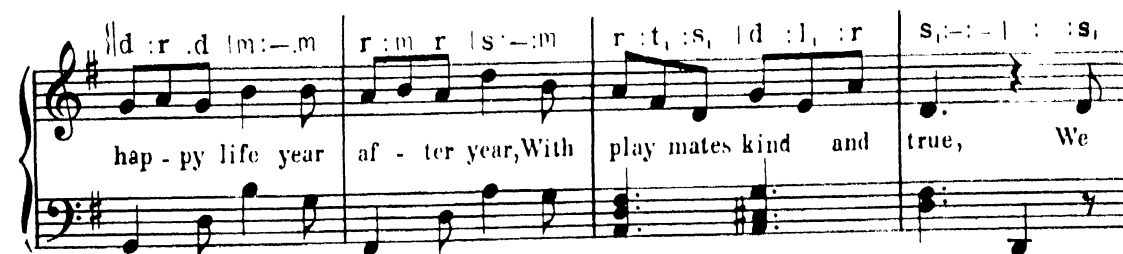
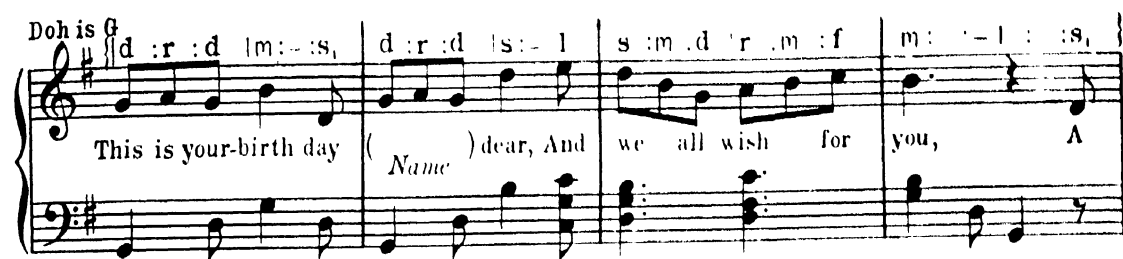
white When e - ver I see them I dance with de - light.



FESTIVAL SONGS

BIRTHDAY WISHES

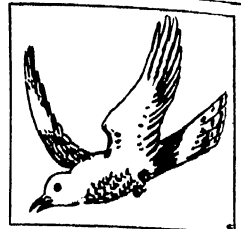
Words and Music by
MARY C. WALKER.





SPRING SONG

Words and Music by
MARY C. WALKER.



|| Doh is A | : : s, |

The

|| s, :-: s, | s, :-: m | d | doh :-: | s, :-: s, | s, :-: s, | s, :-: m | d | doh :-: | : : d | d :-: d | d :-: r |

* 'Cuck - oo' * 'Cuck - oo'

trees are sway - ing gen - tly, The birds fly here and there. Sweet May - flow'rs scent the

|| m :-: | s, :-: s, | s, :-: l, | s, :-: m | d | doh :-: | : : s | s, :-: r | r :-: s | s, :-: m | m :-: m |

* 'Cuck - oo' *

hedge - rows, All in the sum - mer air. The dai - sy in her snow white dress Shines

|| r :-: m | fo :-: fo | s, :-: l : : s | m :-: d | d :-: r | m :-: s, | s, :-: s, | s, :-: l, | s, :-: m | d :-: l : :

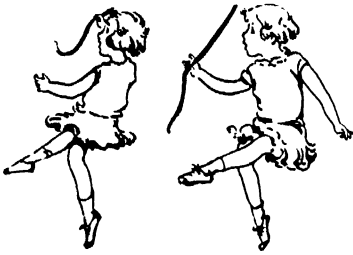
* 'Cuck - oo' * 'Cuck - oo' * 'Cuck - oo' *

in the morn - ing dew. The cuck - oo calls from far a - way, 'Cuck - oo', 'Cuckoo', 'Cuck - oo'.

* A few children may be grouped to sing 'Cuckoo' here * while the others are singing the words of the song.

FESTIVAL SONGS

1327

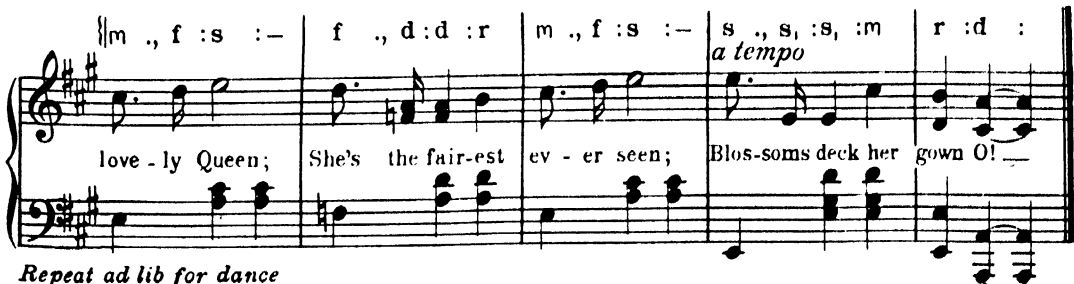
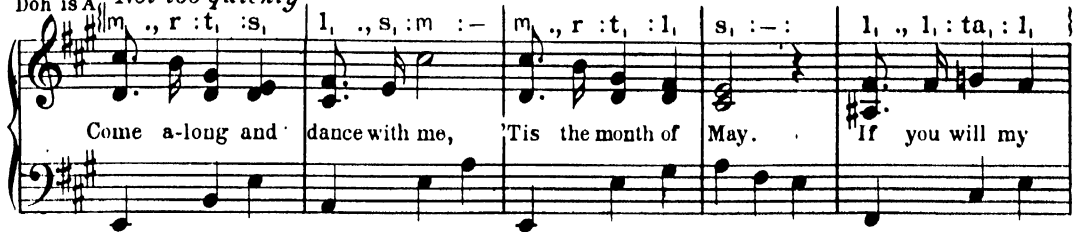


MAY FESTIVAL

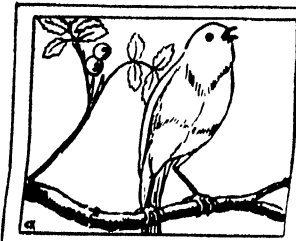
Words and Music by
MARY C. WALKER.



Doh is A *Not too quickly*



Repeat ad lib for dance



HARVEST FESTIVAL

Words and Music by
MARY C. WALKER.



Doh is C

1. Joy - ful - ly sing - ing Our gifts we are bring - ing For har - vest Thanks - giv - ing We're
 2. Gone is the swal - low The Mar - tin will fol - low Their nests are de - sert - ed For

hold - ing to - day. Fruit rich and mel - low With corn ripe and yel - low, And
 Au - tumn is here. But one lit - tle fel - low With voice sweet and mel - low, Bold

from our own gur - den These blos - soms so gay. This fine Au - tumn weather We all sing to -
 Ro - bin is pi - ping A song of good cheer. The squir - rel is making his nest and for -

geth - er For har - vest safe gath - ered our 'Thank you' to say. Now win - ter is
 sa - king The fields, and the woods for the rest of the year. The dor - mouse is

com - ing and threshers are humming While safe in the barns are the crops stored a - way.
 sleep - ing The hedgehog is creep - ing To find a snug home for the long win - ter drear -

FESTIVAL SONGS

1329

NOVEMBER FIFTH



Words and
Music by



MARY C. WALKER.



Doh is D

1. Hip! Hur-rah! for Guy Fawkes night! See the bon-fire blaz-ing bright. Sparks fly round us
2. Soar-ing up the rock-et goes, Rip-rapsrack a-bout our toes, Ben-gal lights are

whirl-ing, burn-ing Smoke a-bove is curl-ing. How the flames leap up so high, They
Cathe-rine wheels are turn-ing Here's a green light; Oh what fun. Come,

At

near-ly seem to reach the sky, Then down a-gain they drop and die, Till fresh logs on we're
see me strike an-oth-er one, And round a-bout with it I'll run, Then to the blaze re-

Df

hurl-ing Up a-gain now leaps the light Hip! Hur-rah for Bon-fire night!
turn-ing. Cold and chill the night wind blows; Home to bed each one now goes.



CHRISTMAS TIME

Words and Music by
MARY C. WALKER.

Doh as Gt | d | s : - : s | s : m : s | l : - : l | s : - : m | d : - : d | d : r : m |

Sweet Christ-mas time is draw - ing near The woods are cold are

bare. The trees stand dark-ly gaunt and sere And snow lies eve - ry - where. The

birds sit si - lent on the bough Hard is the cold cold ground. But hark! the still - ness

Slower - with feeling

ech - oes now With car-oll - ing, and lis - ten how The woods throw back the sound. With

Brightly to the end

lan-terns bright and car - ols jol - ly, Home we bear the scar - let hol - ly.



SINGING GAMES

FOR CHILDREN OF SIX
AND SEVEN



GREEDY BIRDS

Words by OLGA SHEIRSON.

Music by D. H. WASELL

Quickly

All my crops look fine to - day Go! boy

Go! Clap your hands and scare a-way Greed-y birds that eat all day.

[Clap] [Clap]

slower (Spoken)

Clap your hands and scare a-way the birds that rob my mea-dow
or-chard corn field Go!

[Clap] [Clap]

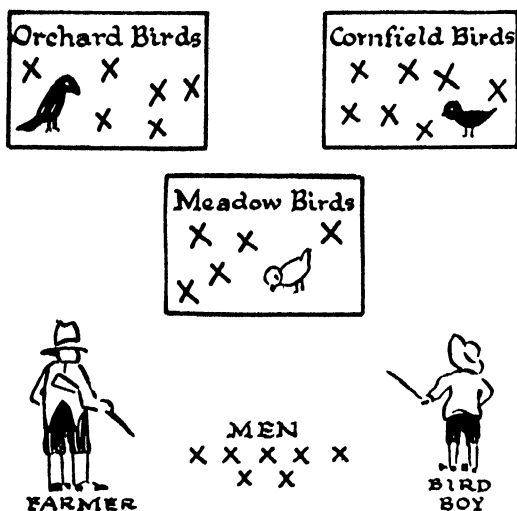
How to Play "Greedy Birds"

FIG. 24

Arrangement of Players

ALL the children take part. If the numbers allow, some of the players form three well spaced circles, or squares, to represent the meadow, orchard, and cornfield at one end of the hall. These players can join in singing. With a small class, the fields may be drawn in chalk. (Fig. 24.)

Inside each field there are some players to represent "birds." The remaining players represent the Farmer and his men, and one is the "Bird-Boy." They stand at the bottom of the hall and move towards the fields as they sing "*The crops . . . to-day.*" At "*Go boy, go,*" the boy moves on, and claps his hands. The birds flutter about, but do not fly.

At last line of song, if Farmer says "*Meadow,*" the birds in the meadow must fly out and try to get into next field. If he says "*orchard,*" then the birds in the orchard must get out, and so on. The birds must wait until the Farmer has said "*meadow,*" "*orchard,*" or "*cornfield.*" Any bird that the boy can touch is out in next game. All change places for the next game.





AT THE FARM

Words by OLGA SHEIRSON.

Music by D. H. WASSELL.

(Additional Verses on p. 1334)

I went to the farm for a hol - i - day, And I

Repeat as often as necessary

saw the ducks go wad-ling a - way With a quack,quack,quack, and a

Quack , quack , quack , All on a Sum - mer morn - ing .

AT THE FARM

1. I went to the farm for a holiday
And I saw the ducks go waddling away,
With a quack-quack-quack,
And a quack-quack-quack,
All on a summer morning.
2. I went to the farm for a holiday
And I heard the dogs all barking away,
With a bow-wow-wow,
And a quack-quack-quack,
All on a summer morning.
3. I went to the farm for a holiday,
And I saw the cows go walking away.
With a moo-moo-moo,
And a bow-wow-wow,
And a quack-quack-quack,
All on a summer morning.
4. I went to the farm for a holiday.
And I saw the rooks go flying away,
With a caw-caw-caw,
And a moo-moo-moo
And a bow-wow-wow,
And a quack-quack-quack,
All on a summer morning.
5. I went to the farm for a holiday.
And I heard the sheep all bleating away,
With a baa-baa-baa,
And a caw-caw-caw,
And a moo-moo-moo,
And a bow-wow-wow,
And a quack-quack-quack,
All on a summer morning.
6. I went to the farm for a holiday,
And I watched the turkeys gobbling away,
With a gobble-gobble-gobble.
And a baa-baa-baa.
And a caw-caw-caw,
And a moo-moo-moo
And a bow-wow-wow.
And a quack-quack-quack,
All on a summer morning
7. I went to the farm for a holiday,
And I watched the pigs all munching away,
With a grunt-grunt-grunt,
And a gobble-gobble-gobble
And a baa-baa-baa,
And a caw-caw-caw,
And a moo-moo-moo,
And a bow-wow-wow,
And a quack-quack-quack,
All on a summer morning.
8. I went to the farm for a holiday,
And I watched the donkeys running away,
With a hee-hee-haw,
And a grunt-grunt-grunt,
And a gobble-gobble-gobble,
And a baa-baa-baa.
And a caw-caw-caw,
And a moo-moo-moo,
And a bow-wow-wow,
And a quack-quack-quack,
All on a summer morning.



How to Play "At the Farm"

ALL the children take part. Some are the visitors, and these sing. The rest of the players are to represent ducks, dogs, cows, rooks, sheep, turkeys, pigs, and donkeys.

The visitors stand at centre bottom of hall, the ducks in right-hand bottom corner; next stand the dogs, then the cows, and the rooks in top right-hand corner. The sheep stand centre top, opposite the visitors; the turkeys top left corner. Below them the pigs, and below them the donkeys stand. The bottom left corner is vacant. (See Fig. 25.)

When song begins, the visitors move towards the ducks, who waddle away behind the visitors, and take up place in left-hand corner quacking—in chorus.

2nd verse : The visitors move towards dogs, who move down into ducks' place, barking. The ducks quack.

3rd verse : The visitors move to the cows; they go down and moo; the dogs and ducks join in. The game is continued in this way, each group of animals moving on as soon as they are approached, and all joining in chorus with their characteristic sounds. At final chorus they all move round in a circle, and those who happen to be in vacant place when the song stops will be "visitors" in the next game.

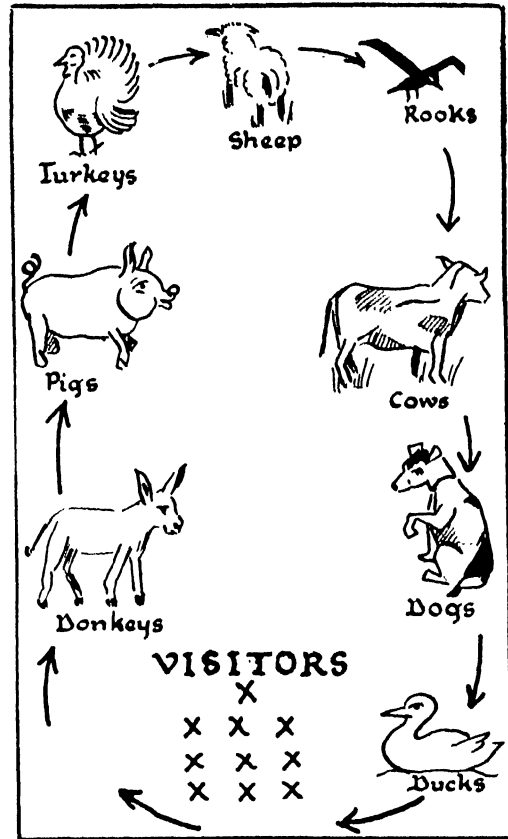


FIG. 25



THE MAGIC PIPER



Words by OLGA SHEIRSON.

Music by D. H. WASSELL.



There came a pi - per,

mf

pi - ping songs so loud and clear, And ev - 'ry bird that

heard him came from far and near, With a whis-tle And a

[Whistle]

flut-ter Strut, strut strut-ting, Hop, hop, hop, With a whis-tle And a

[Flutter] [Whistle]

THE MAGIC PIPER—(Continued)

flut-ter They fol - lowed him, They fol - lowed him, They

[Flutter]

Verses 1, 2 & 3 Last Verse

fol - lowed him. way



THE MAGIC PIPER



1. There came a piper piping
Songs so loud and clear.
And ev'ry bird that heard him
Came from far and near.

3. The thrushes and the starlings
From each hedge and tree,
Sparrows and the pigeons came
Out of town to see.

Repeat Chorus

Chorus.

With a whistle and a flutter
Strut, strut, strutting, hop, hop, hop.
With a whistle and a flutter,
They followed him, they followed him.

4. But suddenly a farmer
Came with noisy gun.
Away flew ev'ry birdie
Off flew ev'ry one!

Last Chorus.

With a whistle and a flutter,
Strut, strut, strutting, hop, hop, hop.
With a whistle and a flutter,
They flew away, they flew away.

2. The brownie wrens and robins,
Skylarks from the sky,
The linnets and the blackbirds
From the wood near by.

Repeat Chorus.

(Directions for playing game on next page)

How to Play "The Magic Piper"

ALL the children take part. Some are singers, and these can be the trees in the wood. One

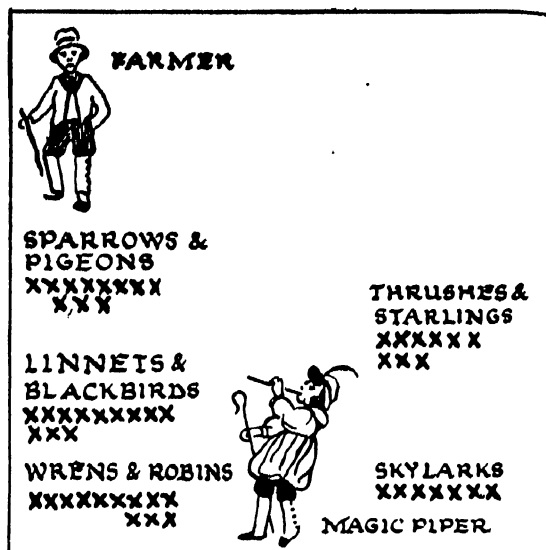


FIG. 26

player is chosen to be the farmer; he remains hidden at top corner of hall until the last verse. Another player is the Magic Piper; he stands at lower end of hall. The remaining players represent the different birds, and they must be told when given their names whether they are to "strut" or "hop." They may be in irregular groups, or arranged as in diagram (Fig. 26).

All sing the *1st verse*, while the Magic Piper comes slowly along piping. In *1st chorus* all the birds get restless, and flutter excitedly. Children who can whistle may be encouraged to do so; the others can make a chirruping sound.

As each verse is sung, the birds in order named follow the piper, acting in chorus as suggested by words. In *last verse* Farmer comes from his corner and raises his "gun." At words "*noisy gun*," he gives two sharp stamps with foot, or sudden hand-claps. The birds fly off in any direction uttering shrill cries of alarm, leaving the Magic Piper gazing after them in dismay. All change places for next game.

How to Play "Peter's Pig"

ALL the children take part. One is chosen to be Peter, another the "Sugar Pig," and the remain-

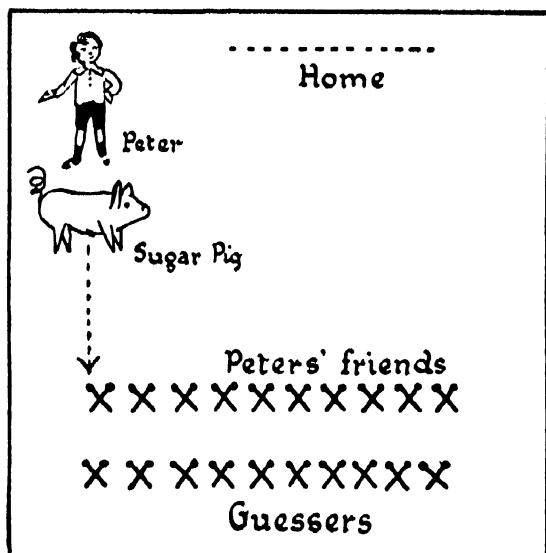


FIG. 27

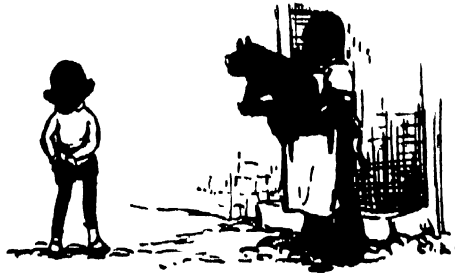
straight lines in the middle of the hall, facing each other, about eight paces apart. Behind Peter's "friends," at top of the hall, a chalk line represents "*Home*." (Fig. 27.)

Before the game begins, Peter's friends, with Peter and the "Sugar Pig," decide among themselves what price the pig is to be, i.e. any number from 1 to 10 (with older children 1 to 20).

Peter and the Pig stand at the Home line, and the game begins. The "friends" singing "*Peter bought . . . pig*," advance and retreat on "*Peter bought . . . pay*." They advance again on "*Peter paid . . . pence*" and retreat on "*Say . . . away*."

Peter and the Pig have been coming slowly down the hall meanwhile and now the Pig should stand at the end of the two lines. The "guessers," beginning with leader, now take it in turn to guess the number of "pence." As soon as Pig hears his price called out, he must dash for Home, and the "guesser" who gave the right price chases him. If he is caught he must be "Pig" for next game; but if he reaches "Home" safely, then chaser must be "Pig." In a small class, *all* guessers may chase.

ing players are divided into two groups: "Peter's friends" and the "guessers." These stand in two



PETER'S PIG

Words by OLGA SHEIRSON.

Music by D. H. WASSELL.

Pet - er bought a sug - ar pig, sug - ar pig,

sug - ar pig Pet - er bought a sug - ar pig, And how much did he pay?

Verses

Peter bought a sugar-pig, sugar-pig, sugar-pig.	Peter paid with silver pence, silver pence, silver
Peter bought a sugar-pig,	pence.
And how much did he pay?	Say how many silver pence,
	And take the pig away!

How to Play "Hobby Horses"

ALL the children take part. Some must be singers and the rest riders. The singers can be at either or both ends of hall, leaving plenty of

space for riders, who have wooden horses, hobby-horses, drill wands or sticks. If these are not available, they can pretend to be riding astride. The riders form a large well-spaced circle and stand beside their horses. (Fig. 28.)

1st verse: At "*How do you like . . . gee-gee,*" stand as if admiring horse. At "*he knows the words for 'go' and 'stop,'*" the horses are jerked forward and suddenly checked. At "*and he belongs to me,*" riders get astride their horses.

Chorus: As the movement must be vigorous, *the riders do not sing the chorus.* While the others sing, the riders gallop their steeds round the hall, dismounting at last line to "*feed them.*"

2nd verse: At "*quick as any horse,*" they run horses forward; at "*runs so fast*" they go faster; going at full gallop in chorus, which is played as before.

If children are "steady" enough, it will further teach them "control" if galloping in any direction is allowed; and the game may be varied by riding in short lines up and down and "counter-galloping." Riders and singers change places when the game is repeated.



FIG. 28

HOBBY-HORSES (*Verses*)

How do you like this hobby-horse?

He is a fine gee-gee—

He knows the words for "Go!" and "Stop!"
And he belongs to me.

Chorus.

Gee up—Gee up—Gee-Gee—

He gallops miles for me.

He never stumbles and never slips

A handful of sawdust or wooden chips

Is all he wants for tea!

Gee up—Gee up—Gee-Gee!

He is as quick as any horse

And always very good.

He gallops fast for he is strong

And made of finest wood!

Chorus.

Gee up—Gee up—Gee-Gee—

He gallops miles for me.

He never stumbles and never slips

A handful of sawdust or wooden chips

Is all he wants for tea!

Gee up—Gee up—Gee-Gee!



HOBBY-HORSES

Words by OLGA SHEIRSON.

Music by D. H. WASSELL.

How do you like this hob - by horse, He,

is a fine gee - gee _____ He knows the words for Go and Stop And

He be-longs to me _____ Gee - up Gee-up Gee - Gee He

HOBBY HORSES—(Continued)

gal - lops miles for me — He nev - er stum - bles and nev - er slips, A

hand - ful of saw - dust or wood - en chips Is all he wants for

tea Gee - up, Gee - up, Gee - Gee.



SINGING GAMES

1343

THE MAGIC MILL

Words by OLGA SHEIRSON.

Music by D. H. WASSELL.

mf

The mag - ic mill goes round and round, round and round, round, and round

mf

p

So si - lent - ly it makes no sound, makes no sound, makes no sound.

p

pp

You will nev - er hear it

mf

But

pp

all who are with - in that mill, in that mill, in that mill, Must

mf

THE MAGIC MILL—(Continued)

dance and dance and not stand still, not stand still, not stand still.

Do not go too near it!

pp

pp

How to Play "The Magic Mill"

ALL the children take part in this game. Some will form "the mill," some will be "the dancers," and the others "odd players." (Fig. 29)

The mill is formed by two circles. The players in the inner circle link hands, the outer circle go round in single file. Three or four players, the dancers, are seated in the inner circle. The "odd players" may be anywhere near the outer circle. All sing except the dancers.

At the words "*The magic mill . . . round and round*," the two circles move round in opposite directions. At "*so silently . . .*" the circles go up on tip-toes, and odd players come nearer. At "*But all who are . . . still*," the circles reverse their direction and dancers begin to trip about quickly. After the song is finished the tune is played through again much faster, while the dancers go on dancing.

Suddenly the music stops, or a whistle is blown. The mill stops and outer ring raise outside arms and without leaving circle try to touch an "odd player." All those touched must change with dancers. To vary the game,

the outer ring can break away and try to catch odd players. All change places when game is repeated.

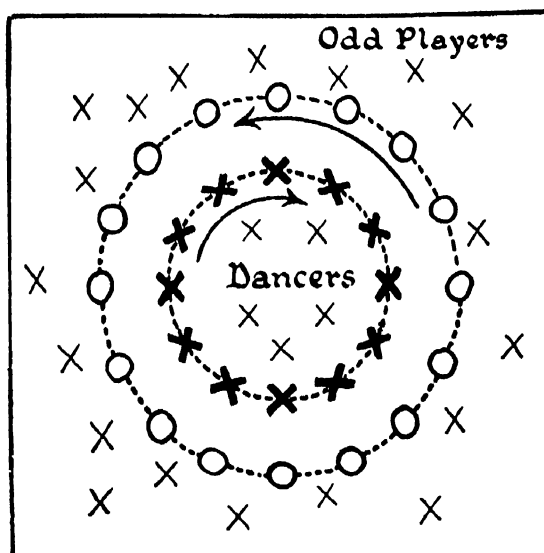
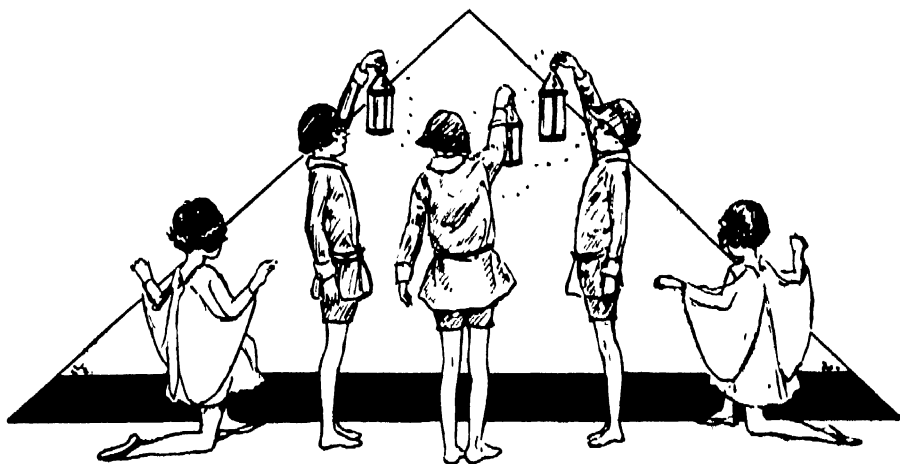


FIG. 29

PRACTICAL RHYTHMIC STUDIES

by Kathleen Mortimer with Music by E. Gwynne Davies



I. FIRST LESSONS IN RHYTHMIC MOVEMENT

FREE movement, stimulated by the rhythm of the music, is essential. The tiniest children respond to music by bodily movement. It is their natural form of self-expression. This intuitive feeling for rhythm should be developed by allowing children to move about without restraint in response to the music, thus gradually acquiring the habit of listening and keeping time.

First Steps for the Tinies

1. Play music with well-defined rhythm, merry tripping tunes, nursery rhymes, simple rhythmic marches, etc.

2. Great variety is needed to maintain their

interest, and keep them alert. Select music suggestive of soldiers marching (page 1346), horses galloping (page 1384), ponies trotting (page 1386), fairies dancing (page 1358), the slow steady walk of watchman (page 1397), little children creeping on toes or loudly stamping (page 1352), trees swaying in the wind, etc.

3. Never try to correct unnecessarily their own little attempts, but always insist that all move when the music is being played, and that all movement ceases when the music stops.

Introduce simple games such as "The Band" (page 1346), "The Tinies' Game" (page 1349).

The children will very soon be ready for the more definite training suggested in the preparatory exercises.

MARCHING SONG—THE BAND

Good Marching Rhythm.

The musical score is written for a vocal line and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with a common time signature (C). The vocal line is written on a single staff with a common time signature (C). The score is divided into four systems, each containing a vocal line and a piano accompaniment. The piano accompaniment includes numbered measures (1-12) and dynamic markings (pp, f). The vocal line includes lyrics and a 'Boom' sound effect.

System 1: The piano accompaniment begins with a *pp* (pianissimo) marking and is divided into sections A and B. Section C begins with a *f* (forte) marking. The vocal line has a rest. The piano accompaniment continues with section D.

System 2: The vocal line begins with the lyrics: "Hark to the mus-ic of our jol-ly lit-tle band, Boom says the big bass drum.". The piano accompaniment continues with measures 1, 2, 3, and 4.

System 3: The vocal line begins with the lyrics: "Wav-ing our ban-ners as we gai-ly march a-long, Boom says the big bass drum.". The piano accompaniment continues with measures 5, 6, 7, and 8.

System 4: The vocal line begins with the lyrics: "All the boys and girls come out and cheer us on our way, as up the street we come. . . .". The piano accompaniment continues with measures 9, 10, 11, and 12.

FIRST LESSONS IN RHYTHMIC MOVEMENT

1347

Bugle horns are sound - ing with a merry tan - ta - ra Boom says the big bass drum.

13 14 15 16

BAND SELECTION (*May be scored for Percussion Band*)

Playfully, with a good swing.

17 18 19

Repeat 8va pp

20 21 22

23 24 25

26 27 28



MARCHING SONG—THE BAND (p. 1346)

Movement

Note. If possible, provide various musical instruments—drums, cymbals, triangles, tambourines, bells. Baton for conductor.

Hark to the music of our jolly little band,

Boom says the big bass drum

Waving our banners as we gaily march along,

Boom says the big bass drum.

All the boys and girls come out and cheer us on our way,

As up the street we come,

Bugle horns are sounding with a merry tantara,

Boom says the big bass drum.

Bars 1-16.

Children march along singing, the Conductor leading the way. Towards the end of song, form a group, or sit at little tables ready to play instruments. Conductor stands in front, holds baton in right hand.

Bar E.

Conductor beats time, four beats in a bar. Drums commence to play.

Bars 17-20.

All play the pulse and beat of the music.

Bars 17-20 repeated 8va and very softly.

All play very softly.

Bars 21-24.

All play very loudly.

Bars 25-28.

All play very softly, stopping when music stops.

More Advanced Exercises

Group loud instruments together, such as drums and cymbals. These play only when music is loud. Tambourines, bells, triangles, play soft music.



TINIES' GAME

Joyfully.

Hap - py lit - tle folks are we,

A B 1 2

Wav - ing hands so mer - ri - ly. Gai - ly danc - ing in and out,

3 4 5 6

Mysteriously.

Turn - ing round and round a - bout,

7 8 9 10

8va 8va

Repeat 8va

Hark! a lit - tle sound we hear, Sh! Sh! Fai - ry foot - steps draw - ing near. Sh! Sh!

pp 11 12 13 14

(Spoken) Fairy: "I shall change you into etc." (see p. 1350).

TINIES' GAME (to Music p. 1349)

Free Formation

1. Song "Happy little Folks are We."
2. Entrance of Fairy, changes children into Birds, Squirrels, Mice.

Movement

Children trip gaily round the room, singing and performing movements mentioned in the song.

Bars 1-8.

*Happy little folks are we.
Waving hands so merrily
Dancing gaily in and out
Turning round and round about.*

Bars 9, 10.

Mysterious chords attract attention. Children listen and sing very softly.

Bars 11-14.

*Hark! a little sound we hear, Sh! Sh!
Fairy footsteps drawing near, Sh! Sh!*

Bars 11, 12.

Kneel down, palms of hands on floor, bend head forward and listen.

Bars 13, 14.

Raise heads and watch Fairy dancing to centre. Spoken: "I shall change you into Birds."

Bars 9, 10.

Fairy waves wand, children jump up, representing "birds."

Bars 1-8.

Repeat music of "song." Birds fly about (arms extended sideways for wings). When music is soft, Birds rest on floor (wings folded).

Bars 9, 10.

Fairy waves wand. Spoken: "I shall change you into Mice."

Bars 11-14.

Repeat music. Mice creep cautiously along, looking for food (bars 12 and 14). Repeat music 8va higher very softly, stoop, scratch floor, and squeak.

Bars 9, 10.

Fairy waves wand as before. Spoken: "I shall change you into Squirrels."

Bars 1-8.

Repeat music of song.

Bars 1, 2.

Four tripping steps (arms bent upwards, hands hanging down).

Bars 3, 4.

Spring forward three times, jumping on toes, at the same time throw arms out in front, imitating Squirrels leaping.

Bars 5-8.

Repeat movements.

Bars 1-8.

Repeat music (8va) when music becomes soft. Squirrels stoop down, pick up nuts and nibble them.



II. PREPARATORY EXERCISES

(FOR CHILDREN OF 5 AND 6)



THESE exercises should be presented in the form of play; they introduce—

1. Pulse (*a*) March, run, trip in time to music. (*b*) Note stepping—"Flag Game" (page 1354).

2. Quick and slow time. "The Clockwork Train" (page 1355).

3. Loud and soft sounds. "The Wind" (page 1356).

4. Pitch—high and low sounds. "Gnomes and Fairies" (page 1358).

5. Major and minor mode. "Little Folks both Gay and Sad" (page 1363).

Suggestions are appended for both free and formal settings. The free setting obviously comes first. It is necessary to vary the music in order to keep the children alert and responsive. If the same tunes are played continually, they will cease to listen. Music of increasing difficulty, conveying the same ideas should, therefore, be substituted. Simple rhymes have been added to help and interest the tinies.

1. *Pulse : March, Run, Trip in Time to Music* (p. 1352)

Bars A-B. Introduction. Walking Step.

1-8. Walk in time to music, one step to each beat, singing little rhyme, and doing actions as suggested.

Bar C. Introduction. Running Step.

9-12. Run lightly on toes, singing little rhyme.

Bars D-G. Introduction. Tripping Step.

13-20. Trip lightly, singing little rhyme.

Bars H-J. Introduction. Slow March.

21-28. Introduce slow steady march with minims, notes of two beats.

Formal Exercises to Follow the Above

Bars 1-8.

1. Walk, clapping hands at the same time.

2. Walk four steps. Mark time and clap four times. Repeat to end of music counting aloud 1, 2, 3, 4.

3. Walk, counting aloud 1, 2, 3, 4. Clap on "one" each time, the first beat of the bar.

Bars 9-12.

1. Run, clapping hands lightly at the same time.

2. Run eight steps. Stand still and clap eight times. Repeat to end of music, counting aloud to eight for each bar.

3. Run, counting aloud to eight. Clap on "one" every time, the first beat of the bar.

Bars 13-20.

1. Trip, waving hands above head.

2. Trip four steps. Turn round about with four steps, waving hands above head—repeat to end of music.

3. Trip, counting aloud to "two." Clap on "one" the first beat of the bar.

Bars 21-28.

Walk slowly, clapping twice to each step. The two beats of the minim can be indicated by one step forward (1st beat), and slight bend of knee (2nd beat). This is too difficult for children under six years.

THE PRACTICAL INFANT TEACHER

I. INTRODUCTION OF PULSE

Walking Step. ♩ = 112.

First system of the 'Walking Step' section. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, then sings 'We are walk - ing to the mu - sic,'. The piano accompaniment features a steady eighth-note pulse in the right hand and a steady quarter-note pulse in the left hand. Chords are labeled A, B, 1, and 2.

Second system of the 'Walking Step' section. The vocal line continues with 'To each beat we step in time, Loud - ly stamp - ing, - soft - ly step - ping,'. The piano accompaniment continues with the same pulse. Chords are labeled 3, 4, 5, and 6. Dynamics *ff* and *pp* are indicated above the vocal line.

Third system of the 'Walking Step' section. The vocal line continues with 'While we sing this lit - tle rhyme. Quick - er, quick - er says the mu - sic,'. The piano accompaniment continues with the same pulse. Chords are labeled 7, 8, C, and 9. The key signature changes to one sharp (F#) for the final part.

Fourth system of the 'Walking Step' section. The vocal line continues with 'We must run up - on our toes, Lit - tle run - ning steps we're ta - king, Ev' - ry - bo - dy fas - ter goes.' The piano accompaniment continues with the same pulse. Chords are labeled 10, 11, and 12.

PREPARATORY EXERCISES

1353

Tripping Step. ♩ = 100. *Lightly.*

Musical notation for measures 1-4 of 'Tripping Step'. The piece is in 6/8 time. The first staff is a treble clef with a whole rest. The second staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The notes are: D (quarter), E (quarter), F (quarter), and G (quarter). The G note is tied across measures 3 and 4.

Musical notation for measures 13-16 of 'Tripping Step'. The piece is in 6/8 time. The first staff is a treble clef with a whole rest. The second staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The notes are: 13 (quarter), 14 (quarter), 15 (quarter), and 16 (quarter). The 16 note is tied across measures 15 and 16.

Musical notation for measures 17-20 of 'Tripping Step'. The piece is in 6/8 time. The first staff is a treble clef with a whole rest. The second staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The notes are: 17 (quarter), 18 (quarter), 19 (quarter), and 20 (quarter). The 20 note is tied across measures 19 and 20.

Slow March. ♩ = 112

Musical notation for measures 21-23 of 'Slow March'. The piece is in 4/4 time. The first staff is a treble clef with a whole rest. The second staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The notes are: 21 (quarter), 22 (quarter), and 23 (quarter). The 23 note is tied across measures 22 and 23.



NOTE STEPPING: FLAG GAME

Formation

Four groups (Fig. 30). Children in each group are provided with little flags, bearing symbol of the note they represent. (These can be easily made in the handwork lesson.)

1. Walking notes (crotchets) ♩
2. Running notes (quavers) ♪
3. Tripping notes (♩ rhythm) ♩. (♪ ♪)

(The dotted crotchet ♩. (♪ ♪ ♪ ♪) is chosen to represent the tripping step, in preference to the dotted quaver and semiquaver.)

4. Slow restful notes (minims) ♩

This game can be played to the music of the preceding exercises, but it is most successful when played to improvised music.

Movement

Children in each group move when they recognize their special music composed only of the notes they represent.

Play a tripping step. The tripping notes trip out of their corner about the hall. As soon as the music changes into a walking, or running, step, "tripping notes" stop and kneel on one knee, making way for the second group, and so on.

Two Groups Moving Together

Play quavers in the treble, and crotchets in the base. One group step the treble, another group step the base. Reverse these groups. Similar exercises can be performed with crotchets and minims.

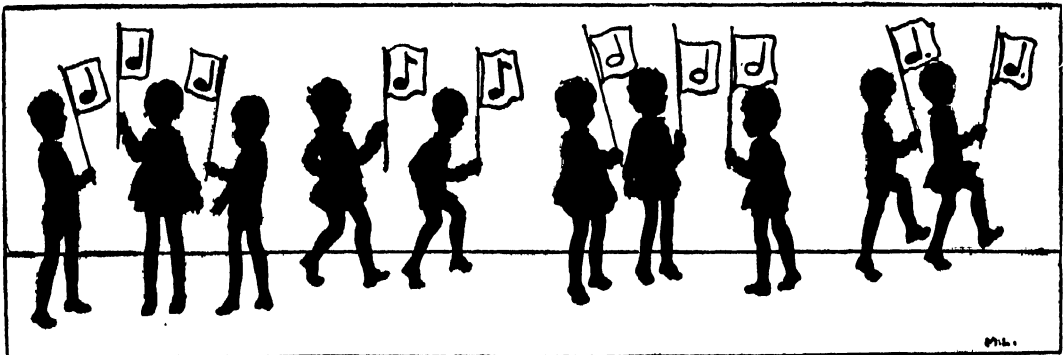


FIG. 30

PREPARATORY EXERCISES

1355

2. QUICK AND SLOW TIME :

THE CLOCKWORK TRAIN

Playfully. ♩ = 120,

Oh! come and see what we have here, It

1st time Repeat from ✂
2nd time Fine. D.S.

is our clock-work train. It goes so fast and when it stops, We wind it up a - gain. . . .

Free Formation

Bars A-B.

Introduction. Action of winding up train.

Bars 1-4.

Running step. Gradually increase speed.

Repeat music without a pause (bars 1-4), gradually getting slower and slower until train finally stops.

Game

Formation according to plan (Fig. 31). Several small trains are easier to manipulate than a long one. Choose a guard for each train.

Movement

Bars A-B.

Guard winds up train, steps inside ready to start.

Bars 1-4.

Same movement, already described in bars 1-4. When train stops, guard steps out and winds it up again.

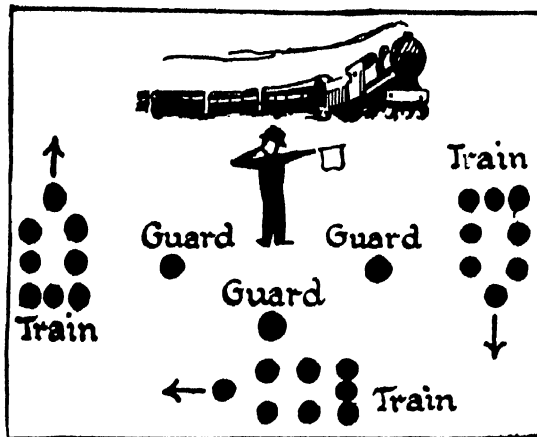


FIG. 31



NOTE STEPPING: FLAG GAME

Formation

Four groups (Fig. 30). Children in each group are provided with little flags, bearing symbol of the note they represent. (These can be easily made in the handwork lesson.)

1. Walking notes (crotchets) ♩
2. Running notes (quavers) ♪
3. Tripping notes (♩ rhythm) ♩. (♪ ♪)

(The dotted crotchet ♩. (♪ ♪ ♪ ♪) is chosen to represent the tripping step, in preference to the dotted quaver and semiquaver.)

4. Slow restful notes (minims) ♩

This game can be played to the music of the preceding exercises, but it is most successful when played to improvised music.

Movement

Children in each group move when they recognize their special music composed only of the notes they represent.

Play a tripping step. The tripping notes trip out of their corner about the hall. As soon as the music changes into a walking, or running, step, "tripping notes" stop and kneel on one knee, making way for the second group, and so on.

Two Groups Moving Together

Play quavers in the treble, and crotchets in the base. One group step the treble, another group step the base. Reverse these groups. Similar exercises can be performed with crotchets and minims.

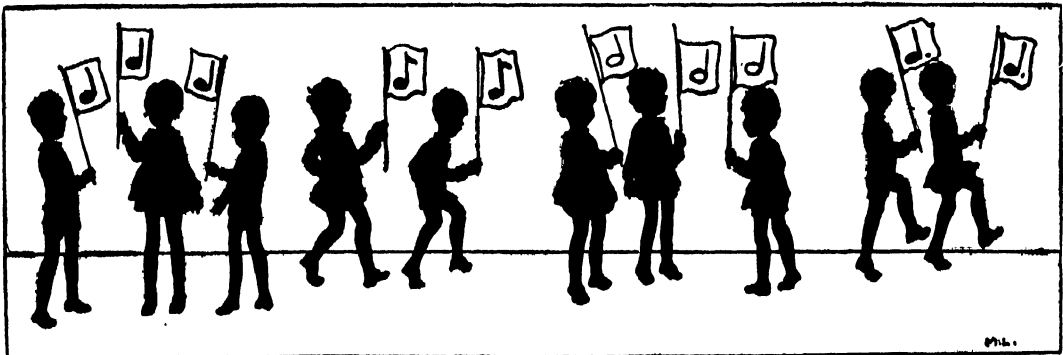


FIG. 30

PREPARATORY EXERCISES

1357

D.S.



Free Formation

Bars 1-8. A soft breeze blowing, leaves gently stirring, branches sway slightly to and fro.

Bars 9-16. A rough wind rises—shakes the trees—leaves flutter to the ground.

Formal Exercises

Movement of the Trees

Bars A-D. *Soft Music*. Introduction. Children represent trees. Arms extended sideways. Slight swaying movement.

Bars 1, 2. Sway arms gently up and down, gradually raising to level of shoulders.

Bars 3, 4. Repeat movements of bars 1 and 2, gradually lowering to side.

Bar 5. One step to left (on toes), swinging both arms in same direction (one beat). Heels lower, drop hands (wrist movement).

Bar 6. One step to right (on toes), swinging both arms in same direction (one beat). Heels lower, drop hands (wrist movement).

Bars 7, 8. Repeat movements of bars 5 and 6.

Loud Music

Bars 9-12. Feet astride. Arms extended upwards to left, swing from side to side.

Bar 13. Arms extended upwards to left, swing to right (one beat). Bend body, and arms downwards, waving hands. (Bend knees slightly).

Bars 14-16. Repeat to right and left alternately.

Soft Music

Bars 1-8. Repeat movements of bars 1-8.

Bars A-D. Music very soft. Kneel down, sway arms upwards and downwards, gradually sink to floor as music dies away.

Dance of the Leaves

Children represent leaves, blown and whirled about by the wind.

Bars 1-4. Rise very slowly, moving arms (extended at side) up and down.

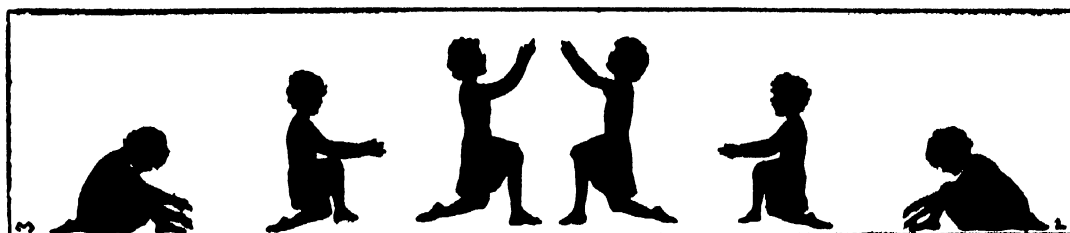
Bars 5-8. Trip lightly, continuing arm movement.

Bars 9-12. Continue to trip, swaying arms from side to side.

Bars 13-16. Turn quickly round and round with tripping steps, sinking to the floor on first chord of bar 16.

Bars 1-8. Repeat movements of bars 1-8.

Bars A-D. Repeat movements of bars A-D.



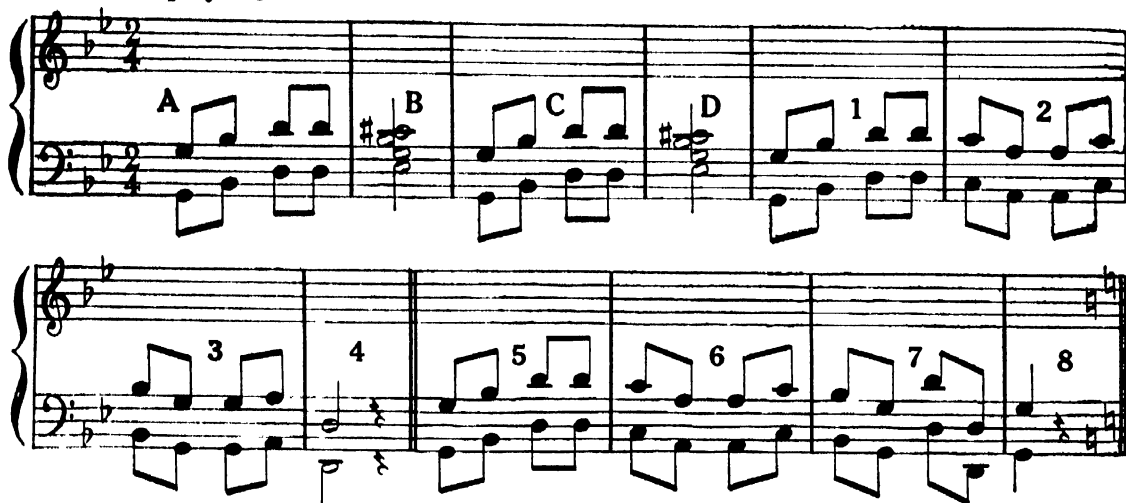


4. HIGH AND LOW SOUNDS : GNOMES AND FAIRIES



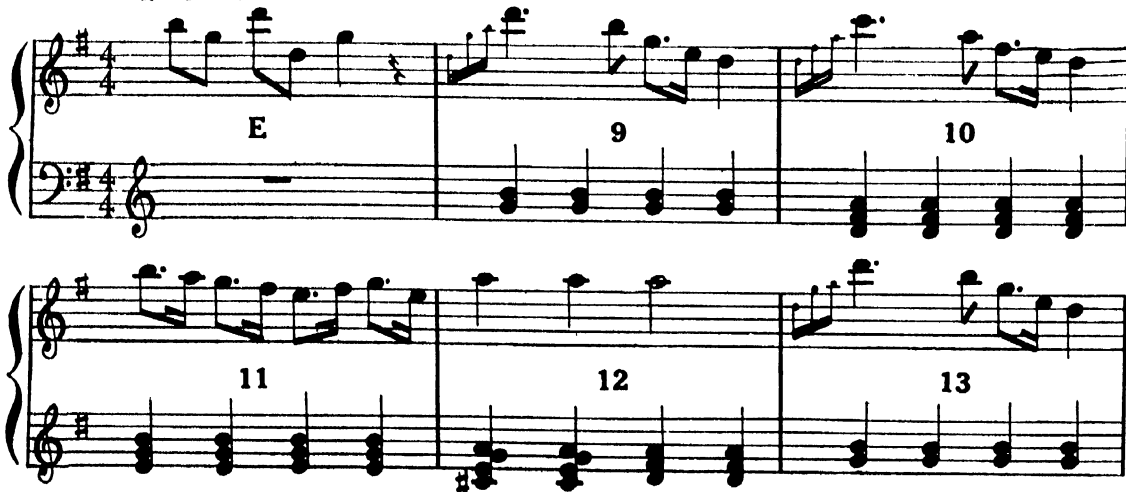
1. Gnomes

Grotesquely. ♩ = 100.



2. Fairies

Playfully. ♩ = 120.



Fairies—(continued)

A musical score for piano, consisting of two systems of staves. The first system contains measures 14, 15, and 16. The second system contains measures 17, 18, 19, and 20. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes in the right hand, often with grace notes, and block chords or sustained notes in the left hand. Measure 20 ends with a double bar line and repeat dots.

(See movement on p. 1360)



FIG. 32

Gnomes and Fairies

4. HIGH AND LOW SOUNDS: GNOMES AND FAIRIES

Free Formation

Two groups—Gnomes hiding in corners of hall; Fairies lying asleep.

Bars A-D.

Introduction to Gnomes' music. Gnomes spring up and catch sight of Fairies.

Bars 1-8.

Move grotesquely about, dance round Fairies, tormenting them—return to former position.

Bars E.

Fairies awoken.

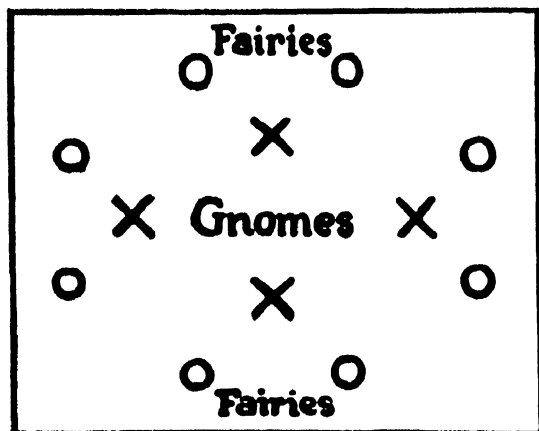


FIG. 33

Gnomes and Fairies lying down asleep

Bars 9-16.

Dance lightly to rhythm of music. Suddenly see Gnomes, move towards them and dance together.

Bars 1-8.

Repetition of Gnomes' music. Gnomes send Fairies to sleep, and finally dance off.

Formal Exercise—Dance of the Gnomes and Fairies

Formation

According to plan (Fig. 33). Two groups—Gnomes and Fairies. Gnomes lying full length,

face downwards, on floor. Fairies lying down asleep.

Dance of the Gnomes

Bars A-B.

Gnomes wake up; rest chin on hands; raise feet behind.

Bars C-D.

Stand, face centre, hands to ears, palms to the front moving forefingers.

Movement

Join hands to form ring, moving grotesquely in clockwise direction.

Bars 1-3.

Run 12 steps on toes, lifting knees well up, and bending forward. (See Fig. 32.)

Bar 4.

Spring on toes, turning in opposite direction.

Bars 5-8.

Repeat movements of bars 1-4.

Repeat Gnomes' Music

Bars A-B.

Turn outwards, see Fairies. Hands to ears, moving forefingers.

Bars C-D.

Turn inwards to centre, gesticulating to one another.

Bars 1-4.

Dance towards Fairies, torment them.

Bars 5-8.

Retire to former position, sitting down facing centre.

Dance of Fairies

Bar E.

Fairies awake. Stand ready for dance.

Bar 9.

Spring forward, waving arms, finishing right arm upwards, left arms to side. Advance with two tripping steps—waving arms at side.

Bar 10.

Repeat movements of bar 9

Bar 11.

Turn on spot with 4 tripping steps, waving arms at side.

Bar 12.

Point twice to Gnomes, once to partner.

Bars 13-14.

Dance towards Gnomes, bend down, touch them.

Bars 15-16.

Dance back to former position and sit down.

Repeat Gnomes' Music

Bars A-D.

Gnomes jump up (*A, B.*). Turn outwards, hands to ears, etc. (*C, D.*).

Bars 1-4.

Dance towards Fairies. Fairies spring up (*Bar 4*). Gnome stands with back to centre

facing Fairies (*Fig. 35*), gives a hand to each (*Fig. 34*).

Bars 5-8.

Group of three move (running step) to centre.

Repeat Fairies' Music

Bar E.

Gnomes quickly form inner ring in centre. Fairies form outer ring.

Bar 9.

Four tripping steps. Gnomes to left, Fairies to the right.

Bar 10.

Repeat in opposite direction. Drop hands.

Bar 11.

Two Fairies join hands to form arch. Gnome dances under.

Bar 12.

Fairies pirouette, beckoning to Gnome on 3rd beat. Gnome laughs, hands to ears, etc.



FIG. 34

Gnomes and Fairies

Bar 13.

Gnome and two Fairies form ring, dance to the left with 4 tripping steps.

Bar 14.

Repeat movements of bar 13 to the right. Drop hands.

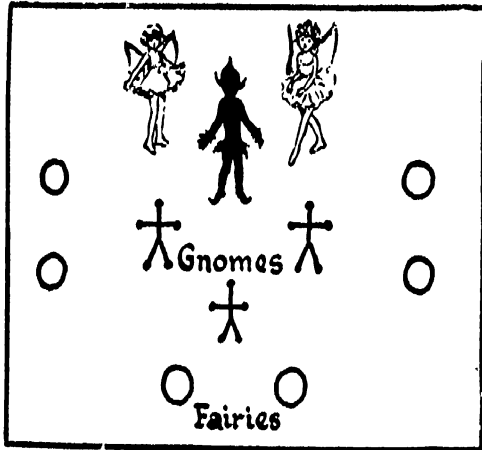


FIG. 35

Bar 15.

Fairies form arch. Gnome dances under arch to the centre.

Bar 16.

Gnome faces two Fairies. Same action as bar 12.

Bar 17.

Strains of Fairies' music. Fairies dance away, turn and face Gnomes on last beat of bar.

Bar 18.

Strains of Gnomes' music. They quickly return to the centre.

Bar 19.

Fairies and Gnomes dance round a spot, waving hands above head.

Bar 20

Take up same position as at beginning of dance.



PREPARATORY EXERCISES

1363

5. MAJOR AND MINOR MODE: LITTLE FOLKS BOTH GAY AND SAD

Joyfully. ♩ = 112.

We are all so hap-py and gay.

On this bright and sun - ny day. In the mead - ows we will play,

Rom-ping mer-ri-ly in the hay.

Sadly. ♩ = 80.

Storms clouds gath - er in the sky, gloom - y shad - ows round us lie,

D.C.

Lit - tle ones be - gin to cry Oo D.C.

Repeat from beginning, finishing bar 8.

Free Formation

Major Mode

A summer morning, brilliant sunshine.

Bars 1-8. Merry little children dance gaily round, performing movements expressive of joy and mirth.

Bars C-D. A sudden darkness overhead cuts short their enjoyment.

Minor Mode

Bars 9-16. Sky overcast. No sunshine.

Sad little children move despondently about, and end in tears.

Major Chords (Bar 17). Return of sunshine.

Major Mode (Bars 1-8)

Joy and happiness restored.

Formal Exercise

Introduction (Bars A-B).

Couples join hands to form ring, turn slightly to left, pointing left foot.

Movement. Major Mode

Bars 1-4.

Eight tripping steps, moving round in ring clockwise).

Drop hands. Face partner, join hands.

Bar 5.

Advance towards centre (sideways step), swinging arms in same direction.

Bar 6. Repeat movements of bar 5 in opposite direction, returning to former places.

Bars 7-8.

Drop hands. Turn round on spot with 4 tripping steps, waving hands above head.

Bars C-D.

Run towards centre of ring. Arms extended upwards, looking in dismay at the clouds.

Bars 9-10. Turn outwards, walk 4 steps, looking upward, circling arms above head.

Bars 11-12. Walk 4 steps, looking on the ground, moving arms from left to right.

Bars 13-16. Kneel, pretend to cry.

Major Chords, Bar 17.

Spring up.

Bars A-B.

Return to former places in ring.

Bars 1-8.

Repeat movements suggested for bars 1-8.





III. BEATING TIME

(For Children Six to Eight Years)



INTRODUCTION OF STRONG BEATS

LEADING TO RECOGNITION OF $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$

RESPONDING to music by free movements undoubtedly develops in children a well defined sense of rhythm, and through marching, running, tripping, etc., they learn to recognize pulse and accent. At this stage they are ready to acquire more definite knowledge. Strong beats, leading to the recognition of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, can be easily introduced. Music composed of crotchet beats only should be used, as notes of varying value are very confusing in the early stages. Emphasize the strong accent to draw attention to the fact that it recurs at regular intervals.

Exercises

1. *Duple Time. Two Beats in a Bar.*

Bars 1-8.

(a) Let children walk to music. They will soon realize there are two beats, one stronger than the other.

(b) Stamp or clap the strong beat.

(c) Stand still and beat time with both arms, moving arms gracefully up and down.

Bars 9-16.

Continue to beat time. Children will soon discover there are two notes to each beat. Run quavers and beat time.

More Advanced Exercise

Run quavers in treble, clap crotchets in base. Reverse.

2. *Triple Time. Three Beats in a Bar.*

Bars 17-24.

(a) Walk to music, stamping or clapping the strong beat. Count aloud, one, two, three. "One" is the strong beat, the first beat in the bar.

(b) Beat time, moving arms gracefully down out, up.

(c) Walk and beat time.

Bars 25-32.

(a) Stand still and beat time, listening to melody composed of walking and running notes.

(b) Step melody.

(c) Step melody and beat time.

3. *Quadruple Time. Four Beats in a Bar.*

Bars 33-40.

Same procedure as above.

Arm movements *down, in*, (move arms inwards in front of chest), *out* (extended sideways), *up*.

Bars 41-48.

Stand still and beat time, listening to melody composed of walking notes and tripping notes.

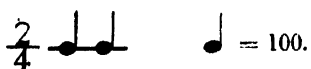
Step melody. Step melody and beat time.

4. *Six-Eight Time. Two Swinging Beats in a Bar.*

Bars 49-56.

Run to the quavers, three to each beat.

EXERCISES FOR BEATING TIME



With well defined Rhythm throughout, emphasizing first beat of bar.

Musical exercise 1-6 in 2/4 time. The exercise consists of six measures, each containing a single note in the bass clef. The notes are: 1. C4, 2. D4, 3. E4, 4. F4, 5. G4, 6. A4. The treble clef part is empty.

Musical exercise 7-11 in 2/4 time. The exercise consists of five measures. Measures 7 and 8 are single notes in the bass clef (C4, D4). Measures 9, 10, and 11 are single notes in the treble clef (G4, A4, B4). The bass clef part is empty for measures 9, 10, and 11.

Musical exercise 12-16 in 2/4 time. The exercise consists of five measures. Measures 12, 13, 14, 15, and 16 are single notes in the bass clef (C4, D4, E4, F4, G4). The treble clef part is empty.



Musical exercise 17-22 in 3/4 time. The exercise consists of six measures, each containing a single note in the bass clef. The notes are: 17. C4, 18. D4, 19. E4, 20. F4, 21. G4, 22. A4. The treble clef part is empty.

Musical exercise 23-27 in 3/4 time. The exercise consists of five measures. Measures 23 and 24 are single notes in the bass clef (C4, D4). Measures 25, 26, and 27 are single notes in the treble clef (G4, A4, B4). The bass clef part is empty for measures 25, 26, and 27.

Musical exercise 28-32 in 3/4 time. The exercise consists of five measures. Measures 28, 29, 30, 31, and 32 are single notes in the bass clef (C4, D4, E4, F4, G4). The treble clef part is empty.

BEATING TIME

1367

$\frac{4}{4}$  $\text{♩} = 100.$



33 34 35 36



37 38 39 40

8va



41 42 43 44



45 46 47 48

8va

$\frac{6}{8}$  $\text{♩} = 60.$

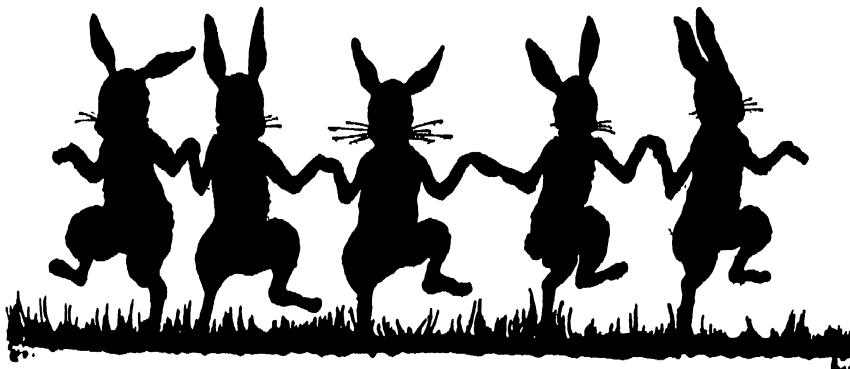


49 50 51 52



53 54 55 56

IV. LITTLE RHYTHMIC PLAYS AND DANCES



I. RABBITS

Moderately Fast. ♩ = 100. *Whimsically.*



RABBITS—(continued)

I. RABBITS

Movement

Bars 1-2.

Rabbits scamper out of holes. Look sharply round on 3rd beat of 2nd bar.

Bars 3-4.

Scamper along (in rhythm with music).

Bars 5-8

More Rabbits scamper out of the holes. Same movement as before. (First group of Rabbits sit back on haunches watching.)

Bar 9.

All move towards centre with four light springy steps.

Bar 10.

Two little hops, pause looking sharply round.

Bars 11-12.

Repeat movements of bars 9-10.

Bars 13-16.

Sit back on haunches and nibble cabbages. (Music very soft.)

Bars 17-18.

Move to fresh spot.

Bars 19-20.

Nibble more cabbages.

Bar 21.

Sound of farmer's gun in the distance.

Bars 22-23.

Rabbits scamper off to their holes.

Introduction—Dance of the Bees

2. B E E S

Fast. ♩ = 140. *Daintily.*

The musical score for 'Dance of the Bees' is written for piano in 4/4 time. It consists of 16 measures, numbered 1 through 16. The key signature has one sharp (F#). The tempo is marked 'Fast.' with a quarter note equal to 140 beats, and the style is 'Daintily.' The score is divided into two systems of four measures each. The first system (measures 1-4) is marked 'p' (piano). The second system (measures 5-8) is marked 'mf' (mezzo-forte). The third system (measures 9-12) is marked 'pp' (pianissimo). The fourth system (measures 13-16) is marked 'mf' (mezzo-forte). The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. The piece ends with a repeat sign and the instruction 'Repeat 8va'.

Dance of the Flowers

♩ = 100.

The musical score for 'Dance of the Flowers' is written for piano in 4/4 time. It consists of 4 measures, numbered 17 through 20. The key signature has one sharp (F#). The tempo is marked '♩ = 100.' The score is divided into two systems of two measures each. The first system (measures 17-18) is marked 'mf' (mezzo-forte). The second system (measures 19-20) is marked 'mf' (mezzo-forte). The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. The piece ends with a repeat sign and the instruction 'Repeat 8va'.

2. BEES

Formation

Two groups: (1) Children representing Bees.
(2) Children representing Flowers.

Introduction (Bar A).

"Flowers" arrange themselves over available space, and sit holding up flowers.

"Bees" stand, arms extended sideways for wings.

Movement

Bees fly about the garden, pausing at different Flowers, pretending to sip the honey. Finally swarm round the centre.

Bars 1-2. Eight running steps.

Bar 3. Very quick short steps.

Bar 4. Pause (long note) with head bent forward, sipping honey from Flower.

Bars 5-8. Repeat movements of bars 1-4.

Bar 9. Turn round with three steps, looking for another Flower.

Bar 10. Repeat movements of bar 9, turning in opposite direction.

Bar 11. Very quick short steps.

Bar 12. Pause (1st chord), pirouette (2nd chord).

Bars 13-16. Repeat movements of bars 1-4, swarming round the centre.

*Dance of the Flowers**Introductory Chord B*

Stand ready for dance.

Movement.

Bar 17. Advance with four tripping steps.

Bar 18. Turn on spot with tripping steps.

Bars 19-20. Repeat movements of bars 17-18, retiring with four tripping steps. Repeat music 8va (bars 17-20).

Bars 17-18. Trip to centre and hold out flowers to Bees.

Bars 19-20. Trip back to former places. Sit holding up flowers. Repeat last four bars of Bees' music.

Bars 13-14. Bees fly to Flowers (8 running steps).

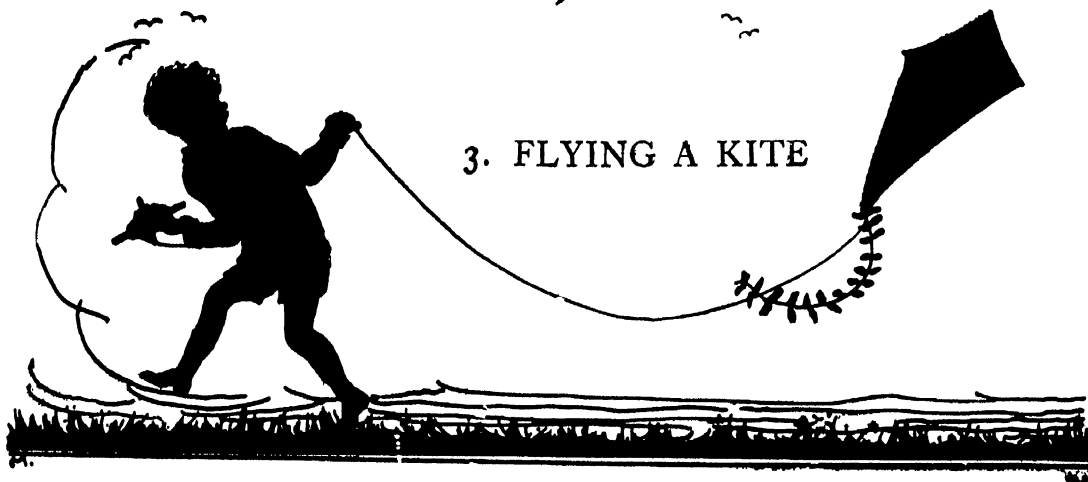
Bar 15. Fly round Flowers (very quick steps).

Bar 16. Bend forward over Flower. (See illustration, Fig. 36.)



FIG. 36

Bees sipping Honey from the Flowers



3. FLYING A KITE

*Introduction**Descriptively.* ♩ = 112.

Musical score for the introduction, consisting of four systems of piano accompaniment in 4/4 time, key of D major. The score is divided into sections labeled A, B, C, and D.

System 1: Section A (first two measures), Section B (next two measures), Section C (next two measures), and Section D (last two measures). The melody is in the right hand, and the bass line is in the left hand.

System 2: Continuation of the introduction, featuring triplets in the right hand and single notes in the left hand. Measures are numbered 1, 2, and 3.

System 3: Continuation of the introduction, featuring triplets in the right hand and single notes in the left hand. Measures are numbered 4, 5, and 6. The tempo marking *Faster and faster.* appears above the final measure.

System 4: Continuation of the introduction, featuring triplets in the right hand and single notes in the left hand. Measures are numbered 7, 8, and 9. The tempo marking *Original Time.* appears above the first measure.

LITTLE RHYTHMIC PLAYS AND DANCES

1373

Measures 10, 11, and 12. The music is in G major (one sharp). Measures 10 and 11 feature a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 12 features a treble staff with eighth-note triplets and a bass staff with quarter notes.

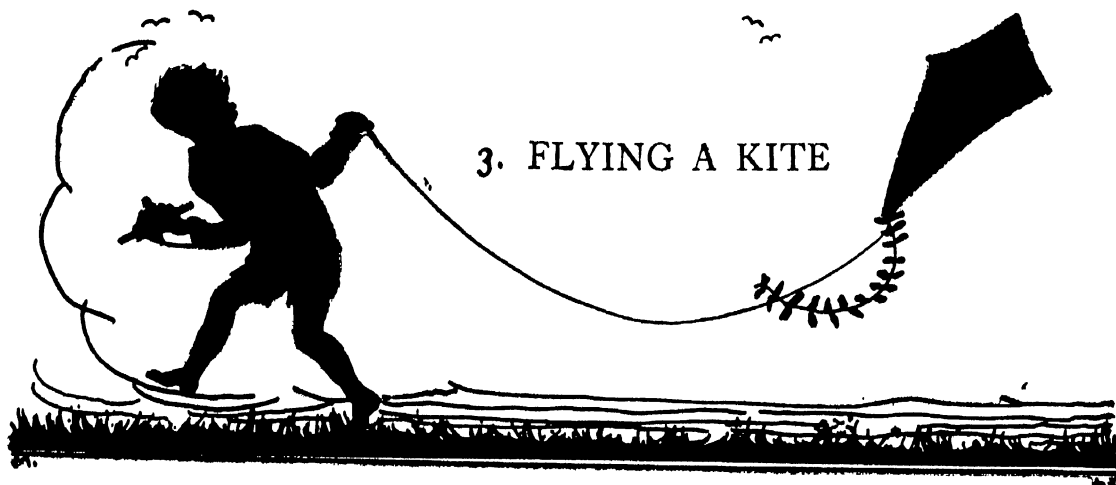
Measures 13, 14, and 15. The music is in G major. Measures 13 and 14 feature a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 15 features a treble staff with a half note and a bass staff with a half note.

Measures 16, 17, and 18. The music is in G major. Measures 16 and 17 feature a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 18 features a treble staff with eighth-note triplets and a bass staff with quarter notes.

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Measures 25, 26, and 27. The music is in G major. Measures 25 and 26 feature a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 27 features a treble staff with eighth-note triplets and a bass staff with quarter notes.



Introduction

Bars A-D.

Place kite on ground (bars A-B). Stand, holding string, preparatory to unwinding (bars C and D).

Movement

Bars 1-2.

Action of unwinding string. Pick up kite (third beat of bar 2).

Bars 3-4.

Run along with it and let go on third beat of bar 4.

Bar 5.

Continue to run, holding string and looking up at kite.

Bars 6-7.

Wind causes swift descent of kite. Watch it intently, keep step with music, which gradually increases in speed as kite falls to the ground. Stoop down, pick up kite on third beat of bar 7.

Bars 8-11.

Second attempt to fly kite. Repeat movements of bars 1-4.

Bars 12-14.

Continue to run, holding string and watching kite eagerly.

Bar 15.

Turn round on spot excitedly.

Bars 16-18.

Pull string (first beat of each bar) with both hands, bend slightly forward, gradually increasing length as kite flies higher and higher. Move forward at the same time.

Bar 19.

Turn round on spot excitedly.

Bars 20-22.

Repeat movements of bars 16-18, moving backwards.

Bar 23.

Descent of kite.

Bars 24-26.

Action of re-winding string.

Bar 27.

Stoop down and pick up kite.

Bars 28-31.

Dance joyfully away with it.

LITTLE RHYTHMIC PLAYS AND DANCES

1373

10 11 12

13 14 15

16 17 18

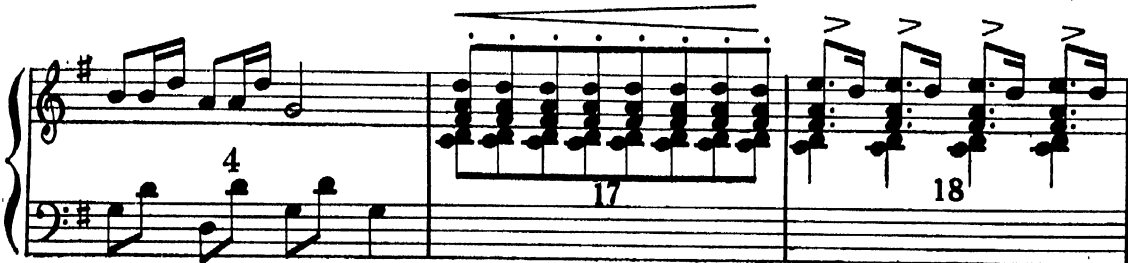
19 20 21

22 23 24

25 26 27



Original Time.



LITTLE RHYTHMIC PLAYS AND DANCES

1373

Measures 10, 11, and 12. The music is in G major (one sharp). Measures 10 and 11 feature a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 12 features a treble staff with eighth-note triplets and a bass staff with quarter notes.

Measures 13, 14, and 15. The music is in G major. Measures 13 and 14 feature a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 15 features a treble staff with a half note and a bass staff with a half note.

Measures 16, 17, and 18. The music is in G major. Measures 16 and 17 feature a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 18 features a treble staff with eighth-note triplets and a bass staff with quarter notes.

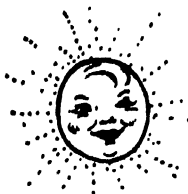
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5. SUNSHINE AND RAIN

SYNOPSIS



1. *Dance of the Sunbeam Fairies.* 2. *The Wind: Movements of the Clouds.* 3. *Dance of the Raindrops.* 4. *Return of the Sunbeam Fairies.*

Formation. All sit on floor and appear to be asleep. (See Fig. 37.)

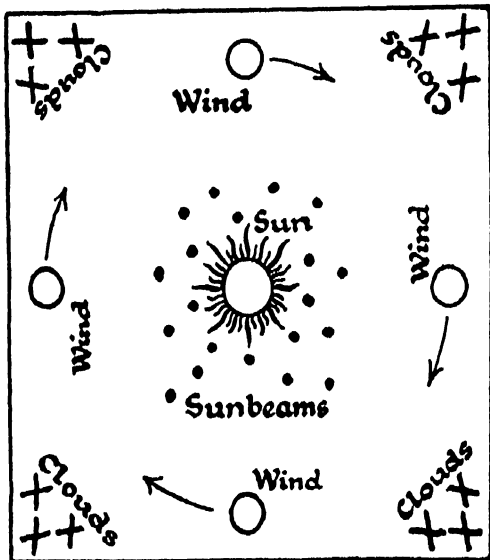


FIG. 37

1. *Dance of the Sunbeam Fairies* (p. 1379)

Introduction. (Bars A-D.)

Sunbeam Fairies awaken.

Heads raised slowly upwards, at the same time stretch arms upwards and circle above head. (*Two beats.*) Kneel. Repeat arm movement. (*Two beats.*) Stand. Repeat arm movement. (*Two beats.*) Point left foot. Arms extended sideways in position for dance. (*One beat.*)

Movement

Bar 1.

Spring lightly forwards and backwards, waving arms (first on left foot, then right foot).

Bars 2-3.

Four tripping steps forward.

Bar 4.

Point left foot, bend forward, waving arms.

Bars 5, 6, 7.

Repeat movements of bar 1, 2, and 3. Pirouette, finishing with arms extended sideways.

Bars 1-8. Repeat from beginning.

Bar 9.

Two light springy steps, circling arms above head, looking up at the approaching clouds.

Bar 10. One step forward and hop, waving arms at side.

Bars 11-16. Repeat movements of bars 9 and 10 three times.

Repeat movements of bars 1 to 8.

2. *The Wind: Movement of the Clouds* (p. 1380)

Bars 1-4.

Children representing Wind run quickly, bending slightly forward, swaying arms from left to right. Sunbeam Fairies hurry back to the sun. Children representing Clouds stand, swing both arms to the right and point left foot ready for dance.

Waltz Time. Slow movement of the Clouds.

Bars 1-4.

Glide forward (in rhythm with music) towards centre, swaying arms from left to right, on first beat of each bar.

Bars 5-8. Continue movements, turning round to the right.

Bars 9-16.

Repeat movements of bars 1-8, dancing round Sunbeam Fairies. On final chord, throw head and arms upwards, placing left foot behind (on toe), facing upwards. Clouds break up into raindrops. A few Clouds remain round Sunbeams.

LITTLE RHYTHMIC PLAYS AND DANCES

1373

Measures 10, 11, and 12. The music is in G major (one sharp) and 3/4 time. Measures 10 and 11 feature a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 12 features a treble staff with eighth-note triplets and a bass staff with quarter notes.

Measures 13, 14, and 15. The music is in G major (one sharp) and 3/4 time. Measures 13 and 14 feature a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 15 features a treble staff with a half note and a bass staff with a half note.

Measures 16, 17, and 18. The music is in G major (one sharp) and 3/4 time. Measures 16 and 17 feature a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 18 features a treble staff with eighth-note triplets and a bass staff with quarter notes.

Measures 19, 20, and 21. The music is in G major (one sharp) and 3/4 time. Measures 19 and 20 feature a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 21 features a treble staff with eighth-note triplets and a bass staff with quarter notes.

Measures 22, 23, and 24. The music is in G major (one sharp) and 3/4 time. Measures 22 and 23 feature a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 24 features a treble staff with eighth-note triplets and a bass staff with quarter notes.

Measures 25, 26, and 27. The music is in G major (one sharp) and 3/4 time. Measures 25 and 26 feature a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 27 features a treble staff with eighth-note triplets and a bass staff with quarter notes.

2. *The Wind*

Dramatically. ♩ = 100. 8va loco 8va

The musical score for 'The Wind' is written for piano in 6/8 time. It consists of two systems of music. The first system begins with a dynamic marking of *Dramatically.* and a tempo marking of ♩ = 100. The key signature has one sharp (F#). The first system contains measures 1 through 4. Measure 1 is marked with a '1' and a crescendo hairpin. Measure 2 is marked with a '2' and an accent (>). Measure 3 is marked with a '3' and a crescendo hairpin. Measure 4 is marked with a '4' and an accent (>). Above the staff, there are markings for '8va' (octave up) and 'loco' (loco playing). The second system contains measures 5 through 8, following the same pattern of dynamics and markings.

Movement of the Clouds
Slow Waltz Time.

The musical score for 'Movement of the Clouds' is written for piano in 3/4 time. It consists of two systems of music. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The key signature has one sharp (F#). The tempo is marked as *Slow Waltz Time.* The music is characterized by a steady, slow pace with a waltz-like feel. The first system shows measures 1 through 8, and the second system shows measures 9 through 16. The notation includes treble and bass staves with various musical notes and rests.



FIG. 38

Clouds closing round the Sunbeam Fairies

3. Dance of the Raindrops

Bars 1-8.

Run lightly on toes (tiny steps), moving arms (extended forwards) up and down with quick finger movement.

Bars 9-16.

Run round centre, gradually getting slower and slower. Sink to floor, as music dies away.

Bars 1-8.

Repeat movements (movement of Clouds). Remaining Clouds dance away to former places.

4. Return of the Sunbeam Fairies

Repeat dance of the Sunbeam Fairies (p. 1379).

3. Dance of the Raindrops

Little faster.



Original Time.



4. Return of the Sunbeam Fairies: Repeat Dance of Sunbeams

V. GAMES AND DANCES

1. *The Stage Coach.*

2. *The Town Crier.*

3. *The Watchman.*

THE STAGE COACH

SYNOPSIS

1. *Entrance of Postboy, Blowing Horn.*
2. *Song and Dance : "The Stage Coach."*
3. *Arrival and Departure of Stage Coach.*
4. *Final Dance.*

Formation according to plan. All seated on floor (Figs. 39 and 40).

1. *Entrance of Postboy*

Bars 1-4.

Stands in centre, blowing horn.

2. *Song and Dance*

Bars A-B.

Girls stand, ready to dance forward.

Bars 1-4.

Trip lightly forward, surrounding Postboy.

Bars 5-8.

Beckon to Boys, who jump up.

Repeat Music (bars 1-8) for Dance.

Bars 1-2.

Boys trip forward 4 steps, Girls retire 4 steps.

Bars 3-4.

All turn on spot with 4 steps, clapping hands above head.

Bars 5-6.

Boys trip towards partner.

Bars 7-8.

Partners face, take both hands and dance round on spot.

Bars 9-10.

Face front. Boy (representing horse) steps in front of Girl who acts part of Driver.

Bars 11-14.

Boy (imitating horse) paws the ground four times with left foot, four times with right foot. Girl holds reins.

Bars 15-18.

Action suggested by words of song.

Bars 19-20.

Turn on spot (4 tripping steps), clapping hands above head.

Bars 21-22.

Partners join hands and gallop forward.

Bars 23-24.

Bend towards partner, gesticulating.

Bars 25-26.

Partners join hands as before, galloping back to former places.

Bars 27-28.

Face centre, gesticulating to Postboy.

Bars 29-32.

All wave right hands above head.

3. *Arrival and Departure of Stage Coach*

Introduction (Bars A-D).

Quickly form coach as indicated on plan. Driver stands behind four horses, holding reins. Postboy steps behind coach.

Movement.

Boys and Girls wave as coach departs.

Bars 1-12.

Children forming coach, etc., run along course shown on plan. Start slowly, gradually increasing speed to a brisk trot. Towards end (last four bars) gradually decrease the speed to the end.

4. Final Dance

Formation. Ring dance (3 or 4 couples).

Introduction (Bars A-D).

Run to places. Partners stand side by side, join hands to form ring, turning slightly to left, ready to dance in clockwise direction.

Movement

Bar 1.

Paw ground four times with left foot.

Bars 2-3.

Brisk trot, 16 steps moving to left.

Bar 4.

Spring on toes, turning in opposite direction. Repeat music. (Bars 1-4.)

Repeat movements of bars 1-4, moving to the right.

Bars 5-6.

Boys kneel. Girls join hands to form ring, run 12 steps to left, getting back to places and kneeling on one knee.

Bars 7-8.

Boys repeat movements of bars 5 and 6, returning to places in ring and holding hands ready to dance in clockwise direction.

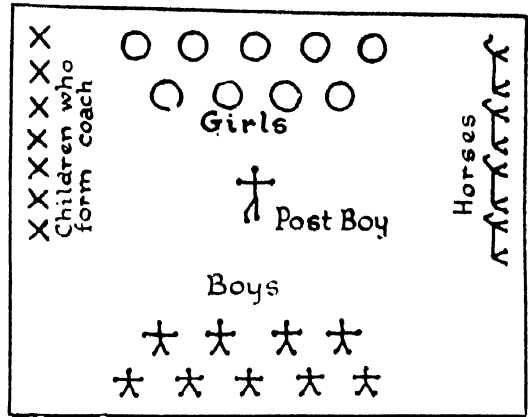


FIG. 39

Bar 9.

Paw ground four times with left foot.

Bars 10-12.

Brisk trot—16 steps moving to left.



FIG. 40

The Postboy Blowing his Horn

1. *Game. The Postboy Blowing his Horn*

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the song with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. The second system continues the melody with a quarter note C5, followed by a half note D5, and then a quarter note E5. The third system shows the melody continuing with a quarter note F#5, followed by a half note G5, and then a quarter note A5. The lyrics 'The Rose Tree' are written below the melody. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble clef. The lyrics are written below the melody. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble clef. The lyrics are written below the melody.

2. Song and Dance. "The Stage Coach"

With animation. ♩ = 112.

With animation. ♩ = 112.

The post - boy of the coach and four, His

A B 1 2

horn is loud - ly blow ing, Come hur - ry up and see the folk, To Lon - don they are

3 4 5 6 7

D.S.

D.S.

go - ing. The dri - ver mounts and takes the reins, To

8 9 10 11 12

4. Final Dance

Formation. Ring dance (3 or 4 couples).

Introduction (Bars A-D).

Run to places. Partners stand side by side, join hands to form ring, turning slightly to left, ready to dance in clockwise direction.

Movement

Bar 1.

Paw ground four times with left foot.

Bars 2-3.

Brisk trot, 16 steps moving to left.

Bar 4.

Spring on toes, turning in opposite direction. Repeat music. (Bars 1-4.)

Repeat movements of bars 1-4, moving to the right.

Bars 5-6.

Boys kneel. Girls join hands to form ring, run 12 steps to left, getting back to places and kneeling on one knee.

Bars 7-8.

Boys repeat movements of bars 5 and 6, returning to places in ring and holding hands ready to dance in clockwise direction.

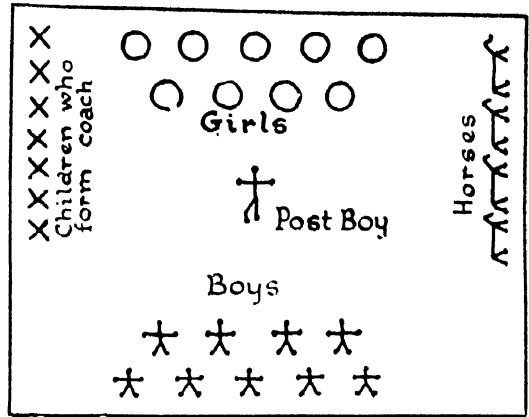


FIG. 39

Bar 9.

Paw ground four times with left foot.

Bars 10-12.

Brisk trot—16 steps moving to left.



FIG. 40

The Postboy Blowing his Horn

3. *Departure of Stage Coach*

1st Time, Start slowly, gradually accelerate the time to a brisk trot.

The musical score for "Departure of Stage Coach" is written for piano in G major (one sharp) and 4/4 time. It consists of 12 measures. The first measure is a whole note chord. Measures 2-5 are marked A, B, C, and D respectively, each containing a whole note chord. Measure 6 is marked E and contains a whole note chord. Measures 7-12 are numbered 1 through 12 and contain eighth-note patterns. Measures 7-11 feature a series of chords in the right hand and eighth-note patterns in the left hand, with accents (>) above the right-hand chords. Measure 12 is a final chord. The tempo instruction "1st Time, Start slowly, gradually accelerate the time to a brisk trot." is written above the first measure. The instruction "Last four bars (9-12) gradually decrease the speed to the end." is written below the last four measures. The score ends with a double bar line and a repeat sign.

8va

4. *Final Dance*

Repeat music of "Departure of Stage Coach."



THE TOWN CRIER

SYNOPSIS

1. *Introduction : Entrance of Boys and Girls.*
2. *Country Dance.*
3. *Entrance of Town Crier.*
4. *Song : The "Golliwog."*
5. *Entrance and Capture of Golliwog.*
6. *Repetition of Country Dance.*

1. Introduction

Bars 1-4.

Boys and Girls dance round hall in couples. Towards end of music, go to places indicated on plan.

2. Country Dance

Formation.

Couples, forming groups of four.

Introduction. Bar A.

Couples face each other (see plan, Fig. 41). Point left foot, hands raised above head.

Movement.

Running steps or polka step (without hop)

Bar 1.

Advance with three running steps (or polka step), waving hands above head. Bend slightly forward, strike floor with right heel three times, clapping hands at the same time.

Bar 2.

Retire with three running steps (or polka step), placing hands on hips. Bend slightly forward, strike floor with left heel three times, clapping hands at the same time.

Bar 3.

Advance to meet partner, with three running steps, waving hands above head. Bend slightly forward, strike floor with right heel three times, clapping hands at the same time.

Bar 4.

Retire to places with four running steps.

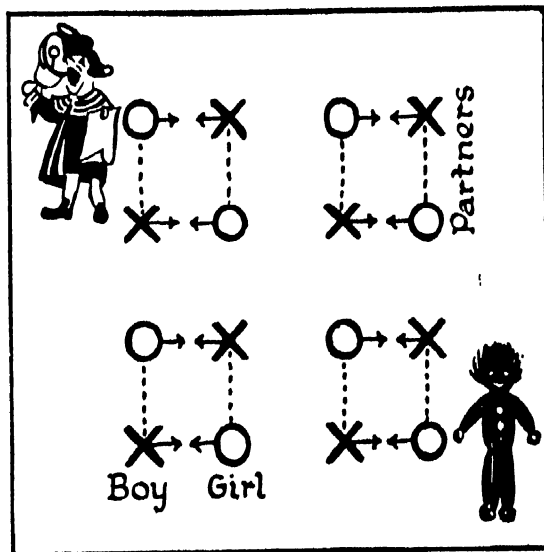


FIG. 41

Face partner. Girls drop quick curtsey, Boys salute (last two beats).

Bar 5.

Advance towards centre with three running steps, waving hands above head. Bend forward, strike floor with heel three times, clapping hands.

Bars 6-7.

Join hands to form ring, dance round in clockwise direction.

Bar 8.

Drop hands, return to former places. Face partner. Girls curtsey, Boys salute (last two beats).

Bar 9.

Partners join inside hands, couples facing. Advance with three running steps. Retire with three running steps.

Bar 10.

Advance and change places with opposite couple (five running steps). First couple passes under arch made by second couple.

Bars 11-12.

Repeat movement of bars 9 and 10 returning to former places.

Bars 1-8.

Repeat movement of bars 1-8.

3. Entrance of Town Crier

Children attracted by the Town Crier's bell, turn and look in the direction from which he is approaching.

Spoken (Child): "The Town Crier is coming this way. Let us hear what he has to say."

Repeat music of Introduction. Bars 1-4.

Town Crier enters towards centre, Children walk towards him standing in groups.

Spoken (Town Crier, unrolling scroll, reads): "Oh Yes! Oh Yes! Oh Yes! Lost, stolen or strayed. A Golliwog from the toyshop over the way. Whoever find and returns this missing Golliwog, will be rewarded. God save the Queen."

Spoken (Child): "What fun—let us try to find the Golliwog."

Spoken (All): (*waving hands*). "Yes, we will."

4. Song: The Golliwog

Movements during Song

Bars A-B.

Town Crier sits down in centre, Children group round him (*see illustration Fig. 42*) and listen to song or sing it, as required. It can be effectively arranged as follows—

Bars 1, 2.

Town Crier and Boys sing to Girls.

Bars 3, 4.

Girls sing answering phrase.

Bars 5, 16.

Continue to bar 16. All jump up.

Bars 17, 18.

Dance round Town Crier (clockwise).

Bars 19, 20.

Stand still, bend forward towards Town Crier. Shake forefinger of right hand whilst singing "Oh Yes! the greatest fun."

Bars 21, 22.

Dance in opposite direction.

Bars 23, 24.

Repeat movements of bars 19-20.

Spoken (Boy): "Come on boys, let us go and look for the Golliwog."

(Girl): "We will stay here and pretend to be asleep; he may come this way."

5. Entrance and Capture of Golliwog

Repeat Music of Song

Bars A, B.

Town Crier and Boys go off. Girls settle down and pretend to sleep.

Bars 1, 2.

Golliwog creeps in stealthily, moving arms up and down in grotesque manner.

Bar 3.

Turns sharply to right (first beat) looking anxiously round.

Bar 4.

Repeat movements of bar 3, turning to left.

Bars 5-8.

Creeps to back of hall looks to right and left. Girls raise heads quickly, watching him (Bars 7 and 8). Lower heads quickly as he turns to come back.

Bars 9-12.

Creeps down centre to front, same movement as in bars (5-8). Boys jump up and follow noiselessly (*see* Fig. 43).

Bars 13-16.

He turns, sees Boys, who quickly make a ring round him pressing him to the centre (bar 16). Girls form outer ring round Boys.

Bars 17, 18.

Eight tripping steps, Boys moving to the right, Girls to the left.

Bar 19.

Advance to centre with four tripping steps.

Bar 20.

Retire with four tripping steps.

Bars 21, 22.

Repeat movements of bars 17, 18, moving in opposite direction.

Bars 23, 24.

Advance towards centre, closing in round Golliwog—who has been making futile efforts to escape during the dance.

Repeat Music of Introduction

Bars 1, 2.

Entrance of Town Crier.

Spoken (Town Crier): "Bravo, the Golliwog is found. You shall all be rewarded."

Boys and Girls (waving hands). "Hurrah!"

Bars 3, 4.

Dance to places for Country Dance—Town Crier sits in centre with Golliwog at his feet.

6. Repetition of Country Dance

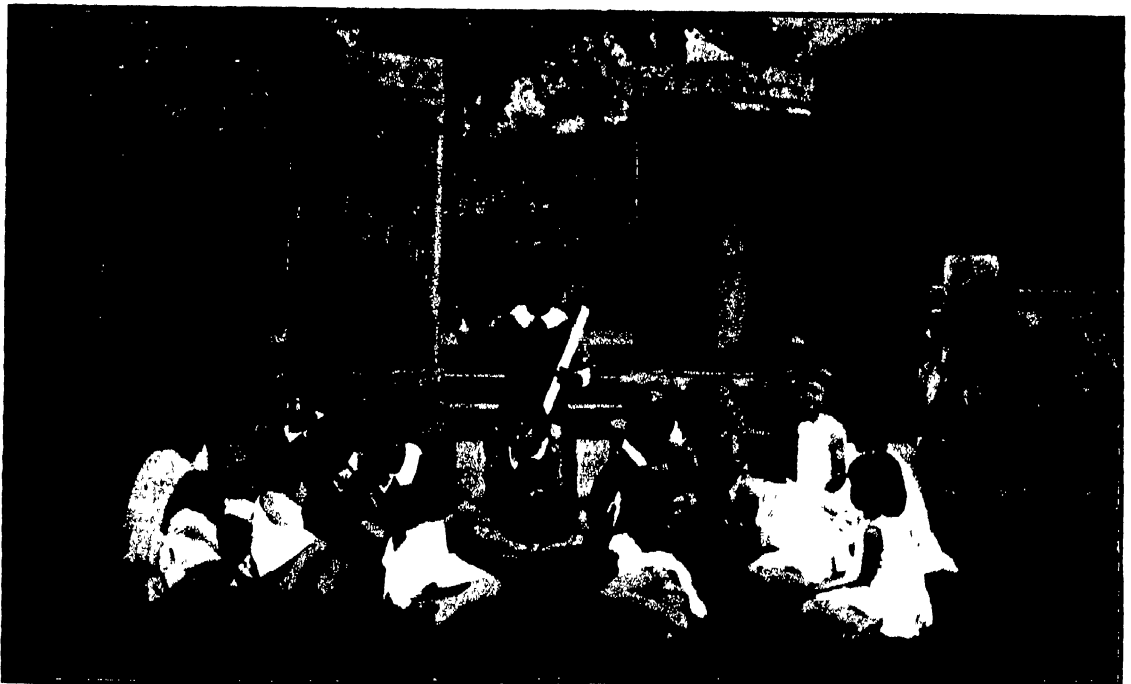


FIG. 42

Town Crier and Boys Sing to Girls

THE 'TOWN CRIER

1. *Introduction. Entrance of Boys and Girls**Well marked. Brightly.* ♩ = 112.

Well marked. Brightly. ♩ = 112.

A 1 2 3 4

2. *Country Dance**With a good swing.* ♩ = 100.

With a good swing. ♩ = 100.

A 1 2 3 4 5 6 7 8 9 10 11 12

fine D.S.

Town Crier's bell heard in distance—

Spoken : The Town Crier is coming this way, let us hear what he has to say.

3. Entrance of Town Crier

Repeat Music of Introduction (Bars 1-4).

Spoken. Town Crier : Oh yes! Oh yes! Oh yes! etc. . . .

Child : What fun, let us try to find the Golliwog.

All : Yes, we will.

4. Song. The Golliwog

Grotesquely. ♩ = 112.

A goll - i - wog stole out one day,

From the toy shop o'er the way, Oh yes! . . . just o'er the way . . . So cun-ning quick and quiet was he,

No-bo-dy knows where he can be, Oh yes! Where he can be . . . Folks say he waits till it is dark, Then

The score consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part is marked with numbers 1 through 9, indicating specific measures or sections. The tempo is marked 'Grotesquely' and the time signature is 4/4. The key signature has one flat (B-flat).

The Golliwog Song—(continued)

out he comes just for a lark, Oh yes! . . . just for a lark. . . For when the child-ren are in bed, He

10 11 12 13

creeps a-round dressed all in red, Oh yes! dressed all in red. Oh!

14 15 16

it would be the great-est fun to catch him ere the day is done, Oh yes! . . . the great-est fun . . . So

17 18 19 20

let us all pre-tend to sleep, that in our midst he soon may creep, Oh yes! . . . he soon may creep. . .

21 22 23 24

5. *Entrance and Capture of Golliwog*

Repeat music of Song (p. 1391).

*Repeat music of Introduction (Bars 1 and 2). Town Crier enters.
(Spoken.)*

Town Crier : Bravo, the Golliwog is found, you shall all be rewarded.

Boys and Girls : Hurrah.

Bars 3 and 4. Dance to places for Country Dance.

6. *Repetition of Country Dance*



FIG 43

Capture of the Golliwog



THE WATCHMAN



SYNOPSIS

1. *Introduction : Midnight—Big Ben Strikes Twelve. Entrance of Watchmen.*
2. *Song : "The Watchman."*
3. *Dawn. Awakening of Fairies. Big Ben Strikes Four. Entrance of Watchmen.*
4. *The Children's Awakening. Dawn. Fairies Disappear.*
5. *Morning Revels.*

Formation according to plan. Children in little groups asleep.

1. Introduction

Chimes of Big Ben. Watchmen step forward and hold up lanterns. (See Fig. 45).

Bars 1-6.

Turn, walk in clockwise direction (see Fig. 44) calling (monotone) "Past twelve o'clock."

Bars 7-8.

Face centre, holding up lanterns.

2. Song : The Watchman

Bars A-C.

Watchmen walk to centre.

Bar D.

Hold up lanterns.

Bars 1-3.

Walk towards group of sleeping Children.

Bar 4.

Stand still, hold up lanterns.

Bars 5-14.

Continue these movements, walking in clockwise direction.

Bars 15-16.

Face centre—hold up lanterns.

Second Verse. Sung very softly.

Children half sitting up, resting on one arm. When finished, they fall asleep again. Watchmen walk round outer circle, as at beginning of game.

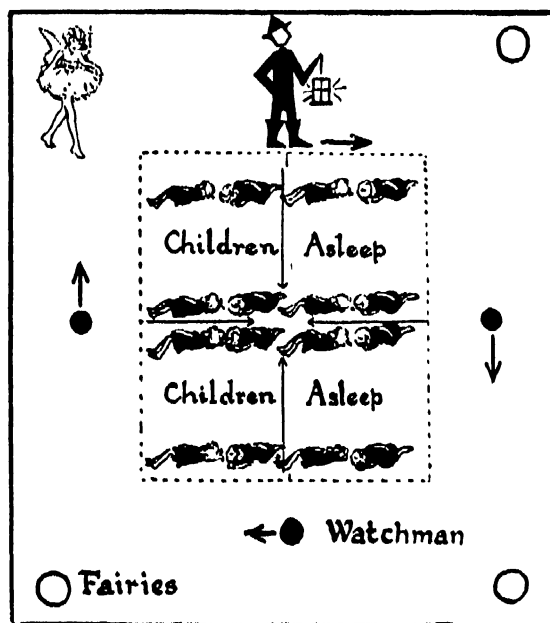


FIG. 44

3. *Dawn : Awakening of Fairies*

Bars 1-2.

Fairies slowly awaken and stand with arms extended towards centre.

Bar 3.

Advance with running steps, arms extended at side. Half turn on spot (3rd beat), circling arms above head. Complete turn facing centre (4th beat), circling arms above head.

Bar 4.

Repeat movements of bar 3.

Bar 5.

Run lightly round centre (clockwise direction) waving arms at side.

Bar 6.

On Final Chord, throw head and arms upwards towards rising sun, placing left foot behind (on toe).

Chimes of Big Ben. Fairies dance in and out among the sleeping Children.

Big Ben Strikes Four. Fairies assume listening attitude.

Entrance of Watchmen. Walk round outer circle, singing "past four o'clock."

4. *The Children's Awakening*

Bar 1.

Fairies bend forward waving arms over Children, turning to the right (1st beat), to the left (3rd beat).

Bar 2.

Turn on spot with 3 tripping steps, waving arms above head. Children rub eyes and stretch.

Bars 3-4.

Repeat movements of bars 1 and 2.

Children wake up mystified and gaze in astonishment at Fairies.

Bars 5-6.

Fairies beckon to Children and lure them to centre.

Bar 7.

Fairies dance quickly away, six running steps. Step forward and hop, waving arms at side. Children turn and extend arms towards Fairies.

Bar 8.

Fairies face Children and beckon to them, retiring with three tripping steps. Children follow.

Bars 9-10.

Repeat movements of bars 7 and 8, Fairies returning to centre.

Repeat music. (*Bars 7-10*). Each group forms ring, with Fairy in centre.

Bars 7, 8.

Eight tripping steps (clockwise direction).

Bars 9, 10.

Repeat in opposite direction.

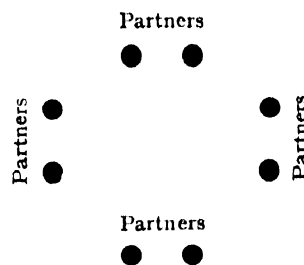
Last chord. Kneel down, extend arms towards Fairies.

Bars 11-13.

Fairies run lightly off to positions at beginning of game. Children give chase, but fail to catch them.

5. *Morning Revels*

Formation. Sets of eight.



Introduction (Bars A, B).

Face centre. Hands raised above head point left foot.

Movement (Bar 1).

Advance to centre with three running steps (or polka step). Clap hands above head on 1st beat.

Bar 2.

Retire, repeating same action.

Bars 3-4.

Partners face, take both hands, dance round on spot.

Bar 5.

Partners face, extend arms upwards, clap three times, gradually lowering arms.

Bar 6.

Shake forefinger of both hands at one another.

Bars 7, 8.

Partners join hands and dance round on spot.

Bars 9, 10.

Girls advance to centre, facing Boys on last note. Boys stand still and clap hands.

Bars 11, 12.

Boys run up to Girls (partners), take both hands.

Bars 13, 14.

All dance back to places, Boys dancing backwards facing Girls.

Bars 15, 16.

Dance round on spot.

Repeat dance—bars 1-16.



FIG 45

Midnight. Big Ben Strikes Twelve



THE WATCHMAN



1. Introduction. Midnight. Entrance of Watchmen

Majestically. ♩ = 112.

Big Ben strikes twelve.
4 times.
f

Past twelve o' - clock. Past twelve o' - clock, A

1 2 3 4

dark and storm-y night, No moon, no stars.

5 6 7 8

2. Song: *The Watchman**Introduction*

Slowly and Eerily.

1. Through the night so
2. Hark the watch-man's

A B C D 1 2

dark and drear, Rest good folk and have no fear
sol - emn cry, As he slow - ly pass - es by

3 4 5 6 7 8

While in bed you safe - ly sleep, Faith - ful
With his lan - tern and his bell, Tell - ing

9 10 11 12 13

1st Verse. *2nd.*

to my watch I keep. All is well.
us that

14 15 16 17 18

Sua *Sua*

3. Dawn: Awakening of Fairies

Slowly.

The musical score is written for piano in 4/4 time with a key signature of two sharps (F# and C#). It consists of four systems of staves. The first system includes dynamic markings *pp* and *p*, and performance instructions *loco* and *8va*. It features six measures, with measures 1, 2, and 3 numbered. The second system includes *mf*, *f*, and *ff* dynamics, with measures 4, 5, and 6 numbered. The third system includes the instruction *Big Ben strikes four* and a box labeled *4 times.* The fourth system contains the lyrics: "Past four o'clock. Past four o'clock. A bright and sun-ny morn-ing, a-wake good peo-ple all."

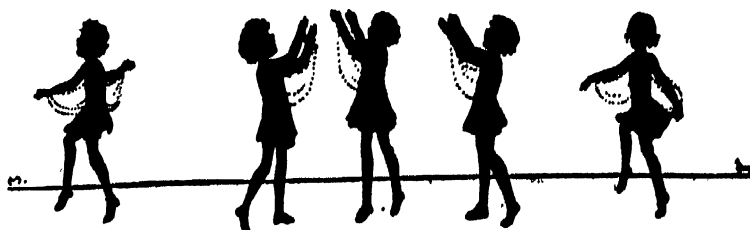
pp 1 *8va* *loco* *p* 2 *8va* *p* *loco* 3

mf *loco* 4 *f* 5 *ff* 6

Big Ben strikes four

4 times.

Past four o'clock. Past four o'clock. A bright and sun-ny morn-ing, a-wake good peo-ple all.



4. *The Children's Awakening*

Brightly. *8va loco* *8va loco* *8va*

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system contains measures 1 through 5. Measure 1 is marked 'Brightly.' and '8va loco'. Measures 2 and 3 are marked '8va loco'. Measure 4 is marked '8va'. Measure 5 is marked '8va'. The second system contains measures 6 through 9. Measure 6 is marked 'loco'. Measures 7 and 8 are marked 'loco'. Measure 9 is marked 'loco'. The third system contains measures 10 through 13. Measure 10 is marked 'Repeat' and '8va'. Measure 11 is marked '8va'. Measure 12 is marked 'loco'. Measure 13 is marked 'loco'. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

1 2 3 4 5

6 7 8 9

10 11 12 13

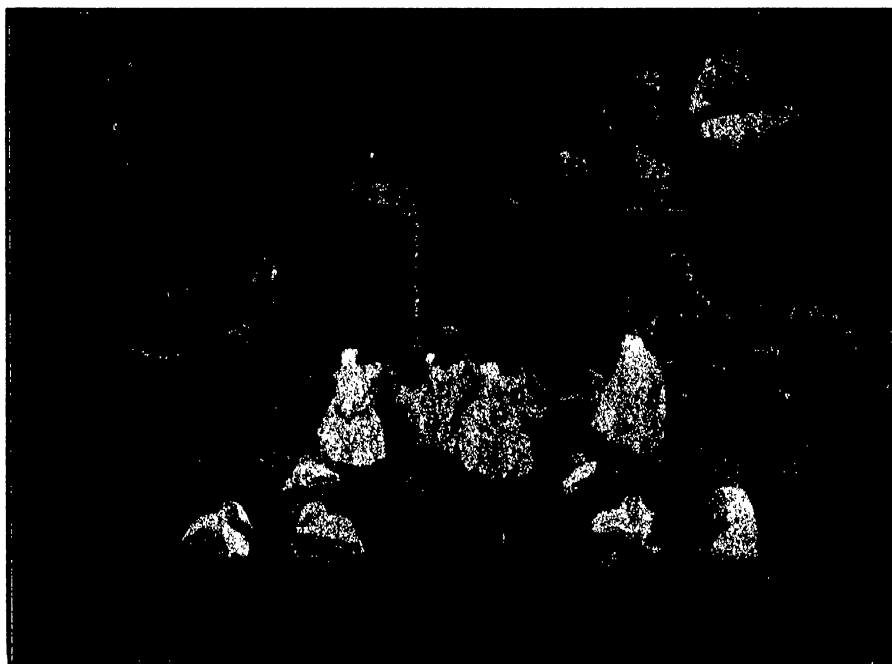


FIG. 46

Big Ben Strikes Four

GAMES AND DANCES

1401

5. Dance: Morning Revels

Animated. ♩ = 112.

8va.....

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of grand staves. The first system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The first two measures of the first system are labeled 'A' and 'B' respectively. The subsequent measures are numbered 1 through 16. The score concludes with a final chord in the bass staff, marked '8va'.



SOME NOTES ON THE TEACHING OF RHYTHMIC WORK

THIS series of Rhythmic Studies has been carefully graded to meet the needs of children between the ages of three and eight years old, and as an introduction both to rhythmic movement and musical appreciation. The music, specially composed for this series, suggests, stimulates, and controls every movement of the child, thereby establishing and developing the sense of rhythm, and cultivating the art of musical expression.

Many exponents of rhythmic work affirm that it should be entirely spontaneous and without any direction on the part of the teacher. Each child should be allowed to interpret the music played in his own way. Up to a point this is good, because it encourages every child to listen intelligently, think independently, and act individually. When the teacher dictates the movement, or the children are encouraged to follow a leader, then they are apt to focus their attention on the movement first, and the music second, instead of on the music first, and the movement second.

Until, therefore, the child has learnt to "listen" for himself, free movement, without restraint, should be encouraged.

Co-ordination of Movement

But rhythm is order, precision, and beauty, so the time comes when order, precision, and beauty should become evident in their work. All the music used will then be named, giving to every child the same mental image for interpretation. The music itself will still suggest and control the movements.

First tell the children what you are going to play to them. Then let them listen carefully, while allowing each child to interpret the music in his own way. Then comes the time when their movements may be co-ordinated, so that each little group acts as a whole, and the stage is reached when little rhythmic plays and dances, and the games and dances, may be attempted.

The time devoted to rhythmic work in the school programme is generally all too short,

and should be devoted in its entirety to music and movement. So, if little plays or games are going to be done, the subject-matter and story may be told during the Language Training period, and the children are then ready for immediate action. Costumes and "stage properties" can often be made in the handwork periods by the children themselves, and in all cases these should be as simple as possible.

The series has been graded as follows—

I. First Lessons and Rhythmic Movement (page 1345)

1. Marching Song "The Band."
2. Tinies' Game "Happy Little Folks are We."

II. Preparatory Exercises (page 1351) *Introducing*

1. Pulse (a) March—Run—Trip in time to music. (b) Note stepping—"Flag Game."
2. Quick and Slow Time. "The Clockwork Train."
3. Loud and Soft Sounds. "The Wind."
4. Pitch. High and Low Sounds. "Gnomes and Fairies."
5. Major and Minor Mode. "Little Folks both Gay and Sad."

III. Beating Time (page 1365)

IV. Little Rhythmic Plays and Dances (page 1368)

1. Rabbits.
2. Bees.
3. Flying a Kite.
4. Sailors.
5. Sunshine and Rain.

V. Games and Dances (page 1382)

1. The Stage Coach.
2. The Town Crier.
3. The Watchman.

SOME MARCHING TUNES

(From "Songs and Marching Tunes for Children" by Paul Edmonds, published by
Sir Isaac Pitman & Sons, Ltd.)

MARCHING TUNE—I

The musical score for "Marching Tune—I" is written for piano in 4/4 time with a key signature of two sharps (F# and C#). The score consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a forte (f) dynamic marking. The melody in the treble staff features a series of eighth-note triplets and dotted rhythms, while the bass staff provides a steady accompaniment of eighth-note chords. The second system continues the melodic pattern with more triplet figures. The third system introduces a more complex melodic line with sixteenth-note triplets and eighth-note patterns. The fourth system concludes the piece with a final cadence, marked by a double bar line and repeat signs in both staves.

MARCHING TUNE—2

The musical score for 'Marching Tune—2' is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The score is organized into five systems, each with a grand staff (treble and bass clefs). The first system begins with a mezzo-forte (*mf*) dynamic marking. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes. The second system continues the melody with some chords in the treble. The third system features a more complex treble line with chords and a bass line with some rests. The fourth system includes a whole-note chord in the treble. The fifth system concludes the piece with a final chord in the treble and a sustained bass line.

MARCHING TUNE—3

PIANO.

mf repeat p

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score is divided into three measures by vertical bar lines. The first measure shows the initial notes of the melody and accompaniment. The second measure continues the melody and accompaniment. The third measure shows the final notes of the melody and accompaniment, ending with a double bar line.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano (p) and includes a repeat sign. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of two measures followed by a repeat sign and then two more measures. The dynamics are marked "mf" (mezzo-forte) and "p" (piano).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The music is divided into three measures by vertical bar lines. The first measure contains four notes in the treble and four in the bass. The second measure contains four notes in the treble and four in the bass. The third measure contains four notes in the treble and four in the bass. The score ends with a double bar line.

MARCHING TUNE—4

The musical score is written for piano in 4/4 time, consisting of five systems of two staves each. The key signature has one sharp (F#). The first system begins with a mezzo-piano (*mp*) dynamic. The second system continues the melody and accompaniment. The third system features a forte (*f*) dynamic in the bass line. The fourth system includes a piano (*p*) dynamic marking in the bass line. The fifth system concludes the piece with a final cadence. The notation includes various note values, rests, and dynamic markings.

SOME MARCHING TUNES

1407

MARCHING TUNE—5

This musical score is for a piano accompaniment of a marching tune. It consists of six systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The first system begins with a forte (*f*) dynamic. The melody in the treble clef is composed of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes. The fourth system includes a *dim.* (diminuendo) marking. The sixth system concludes with a double bar line and a final chord in the bass clef.



LEFT RIGHT

In marching time.

mf

Left Right Left Right Out of the sha-dow and in-to the light

Left Right off we go See the clouds fly-ing and hear the wind blow

Blow wind blow! Go clouds go!

SOME MARCHING TUNES

1409

Sing birds sing! Ring bells ring!

The first system of the musical score features a vocal melody on a single treble staff and a piano accompaniment on grand staff (treble and bass staves). The key signature has one flat (B-flat). The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Left Right Left Right Out of the shadow and in-to the light

The second system continues the melody and accompaniment. The vocal line includes a sequence of eighth notes for 'Left Right' and a more complex eighth-note pattern for 'Out of the shadow and in-to the light'. The piano accompaniment maintains the same rhythmic pattern.

Left Right off we go See the clouds fly-ing and hear the wind blow

The third system continues the melody and accompaniment. The vocal line includes a sequence of eighth notes for 'Left Right' and a more complex eighth-note pattern for 'off we go'. The piano accompaniment maintains the same rhythmic pattern.

See the clouds fly-ing and hear the wind blow. —

The fourth system concludes the piece. The vocal line begins with a forte (*ff*) dynamic marking and features a long note for 'See the clouds'. The piano accompaniment features a long note for 'See the clouds' and a final chord. The system ends with a double bar line.

HERE WE GO MARCHING

In marching time.

mf

Here we go march - ing, march - ing, march - ing,

The first system of the musical score for 'Here We Go Marching'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 12/8. The vocal line begins with a whole rest followed by a half note G4, then eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, and a final quarter note F#4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a *mf* dynamic marking.

Here we go march - ing, march - ing a - long, Here we go march - ing, march - ing, march - ing,

The second system of the musical score. The vocal line continues with eighth notes G4-A4, quarter notes B4-A4, eighth notes G4-F#4, quarter notes E4-D4, eighth notes C4-B3, quarter notes A3-G3, eighth notes F#3-E3, and a final quarter note D3. The piano accompaniment continues with the same eighth-note pattern.

Here we go march - ing, march - ing a - long.

The third system of the musical score. The vocal line continues with eighth notes D3-C3, quarter notes B2-A2, eighth notes G2-F#2, quarter notes E2-D2, eighth notes C2-B1, quarter notes A1-G1, eighth notes F#1-E1, and a final quarter note D1. The piano accompaniment continues with the same eighth-note pattern.

Here we go marching, marching, marching, Here we go marching, marching a - long,

The fourth system of the musical score. The vocal line continues with eighth notes D1-C1, quarter notes B0-A0, eighth notes G0-F#0, quarter notes E0-D0, eighth notes C0-B-1, quarter notes A-1-G-1, eighth notes F#-1-E-1, and a final quarter note D-1. The piano accompaniment continues with the same eighth-note pattern.

SOME MARCHING TUNES

1411

Mil-ly and Mol-ly and Dil-ly and Dol-ly We all go marching, singing a song. Sing song, sing song,

The first system of the musical score is in G major (one sharp). The vocal line (treble clef) begins with a melody of eighth and quarter notes. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are written below the vocal line.

Ding dong, ding dong, Mil-ly and Mol-ly and Dil-ly and Dol-ly we all go march-ing, marching a-long.

The second system continues the melody. The piano accompaniment includes a prominent dotted half-note chord in the right hand. The lyrics are written below the vocal line.

mf
Here we go marching, marching, marching, Here we go marching, marching a - long.

The third system begins with a mezzo-forte (*mf*) dynamic marking. The vocal line has a short rest before the melody resumes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics are written below the vocal line.

Here we go march-ing, march-ing, march-ing, Here we go march-ing, march-ing a-long.

The fourth system concludes the piece. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand. The lyrics are written below the vocal line.



SOME DAY I SHALL BE A SAILOR

mf In marching time.

Some day I shall be a sail - or boy and

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, with a steady eighth-note bass line and chords in the right hand.

sail in a ship on the sea With a "Yeo heave ho!" And a -

simile

The second system of musical notation. It continues the vocal line and piano accompaniment. The piano part includes a *simile* marking, indicating it should be played in a similar manner to the previous section. The vocal line includes the phrase "Yeo heave ho!" in a more rhythmic, march-like style.

way we go O'er the green and the blue of the sea O'er the

The third system of musical notation, concluding the visible portion of the song. It continues the vocal line and piano accompaniment, ending with a final chord in the piano part.

SOME MARCHING TUNES

1413

danc-ing wa-ters of the sea. For the great winds blow and the

big tides flow, And the sea life's call - ing to me. So

some day I shall be a sail - or boy And sail in a ship on the

sea the sea the sea And sail in a ship on the sea. —

FOLK DANCES FOR LITTLE FOLK

(Selected from "The Folk Dance Book," published by Sir Isaac Pitman & Sons, Ltd.)

THE CHIMES OF DUNKIRK

Allegro.

1 2 3 4 5

6 7 8 *FINE.* 9 10

11 12 13 14 15 16 *D.C.*

Formation.

Single circle. Partners face each other, hands on hips.

Bars 1-2.

Stamp three times—right, left, right.

Bars 3-4.

Clap three times.

Bars 5-8.

Join hands with partner, and turn around in place with running steps, starting with left foot.

Bars 9-16.

Running steps. Partners may be changed by moving forward on the last measure.

Repeat from beginning.

SHOEMAKERS' DANCE

*Formation.*

Double circle. Partners face each other.

Bars 1-2.

With arms shoulder high and hands clenched, roll one arm over the other three times. Reverse and roll three times—"Winding the thread."

Bar 3.

Pull hands apart and jerk elbows backward twice—"Pulling thread tight."

Bar 4.

Clap hands three times.

Repeat Bars 1-4.

On bar 4 hammer the fists three times—"Driving the peg."

Bars 5-8.

Join inside hands, outside hands on hips. Skip around the ring. Simple polka step may be used.

Repeat from beginning.

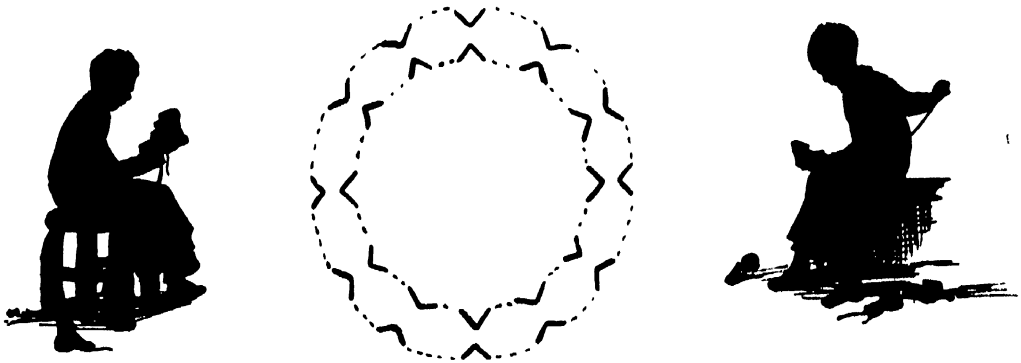


FIG. 47

Formation for Dance

GERMAN HOPPING DANCE

Formation.

Single circle. Partners face each other, inside hands joined and held high, outside hands on hips, when moving outward. Reverse when moving inward.

Bars 1-8.

Glide outward four times. Glide inward four times. Repeat.

Bars 1-8 (repeated).

Glide outward four times. Hop in place four times. Glide inward four times. Hop in place four times, making complete turn away from partners. Finish in circle facing centre, all hands joined.

Bars 9-12.

Run sideways right, eight steps, crossing left foot in front of right. Repeat, moving left, starting with left foot.

Bars 13-16.

Glide forward towards centre of circle four times. Glide backward four times.

Bars 9-12 (repeated).

Partners facing each other, glide outward four times. Hop in place four times.

Bars 13-16 (repeated).

Glide inward four times. Hop in place four times, making complete turn away from partners. Finish in circle facing centre.

SWEDISH RING DANCE

*Formation.*

Double circle. Partners face clockwise. Inside hands joined, outside on hips.

Bars 1-4.

Balance step, forward outward, with outside foot. Repeat with inside foot. Swing the arms. Repeat the step.

Bars 1-4 (repeated).

Run forward eight steps—quick time. Turn

toward partner and draw foot into third position. Partners face in opposite directions.

Bars 5-6.

Balance step as at first, beginning with outside foot. Move toward new partner.

Bars 7-8.

Partners bow to each other.

Repeat from beginning.

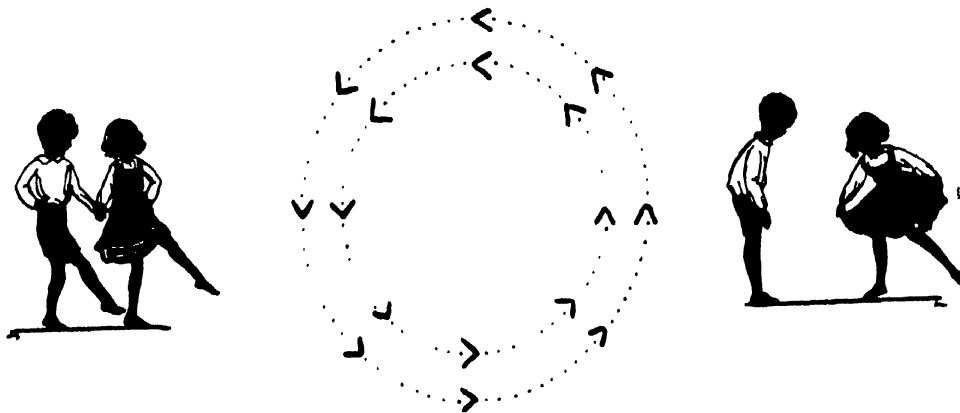
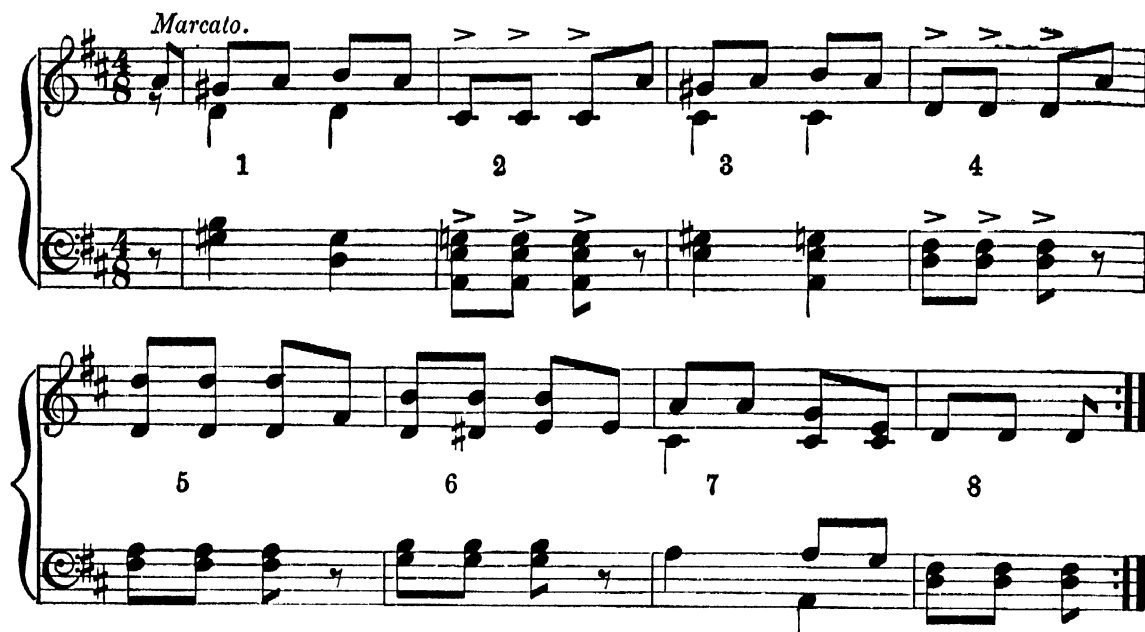


FIG. 48

Partners Face Clockwise

GERMAN CLAP DANCE



*Now with your hands go clap, clap, clap,
Now with your feet go tap, tap, tap,
Then have a care, my partner there,
Or in our fun you'll have no share.*

Formation.

Form a circle of couples, boys' right and girls' left hands joined, height of shoulders.

Bar 1.

March clockwise four steps.

Bar 2.

March clockwise four steps, clapping hands on first, second, and third beats.

Bar 3.

March clockwise four steps.

Bar 4.

Face each other and stamp—left, right, left—on first, second, and third beats.

Bar 5.

Cross, point step forward right, and raise right forearm, placing back of left hand under right

elbow. Shake right forefinger on first, second, and third beats.

Bar 6.

Change position, and shake left forefinger on first, second, and third beats.

Bar 7.

Join right hands and form arch. Complete turn left under arch.

Bar 8.

Stamp—left, right, left—on first, second, and third beats.

Bars 1-6 (repeated).

Repeat as above.

Bar 7 (repeated).

Clap both hands on thighs on one. Clap hands on two. Clap partner's hands twice on three and four.

Bar 8 (repeated).

Stamp—left, right, left—with shaking of head on first, second, and third beats.

THE ROUNDABOUT

The musical score for 'The Roundabout' is written for piano in 2/4 time. It consists of three systems of music, each with a treble and bass staff joined by a brace. The first system contains measures 1, 2, and 3. The second system contains measures 4, 5, 6, and 7. The third system contains measures 8, 9, 10, and 11, ending with a double bar line and the marking 'D.C.' (Da Capo). The melody is primarily in the treble staff, with the bass staff providing a simple harmonic accompaniment. Measure numbers 1 through 11 are printed below the corresponding measures in the treble staff.

*Pretty children, sweet and gay,
Roundabout is running.
It will run till ev'ning.
Little ones a ha'penny, big ones a penny.
Hurry up, get a mate, or you'll surely be too late.*

Chorus.

*Ha—ha—ha, happy are we,
Anderson, and Peterson, and Henderson,
and me.
Ha—ha—ha, happy are we,
Anderson, and Peterson, and Henderson,
and me.*

Formation.

Form on two concentric circles, facing inward.

Bars 1-7.

The players of the inner circle grasp hands, those in the outer one placing their hands on the shoulders of those in front. Both circles move with followstep to the left.

Bars 8-9.

At the beginning of the chorus, the circles slide to the left.

Bars 10-11.

Then to the right.

Bars 8-11 (repeated).

Repeat to the left and to the right.

Repeat from beginning the circles now quickly changing places. (When danced vigorously it may be well to omit part of the song. Editor.)

I SEE YOU

*I see you, I see you,
 Ti-ralla-ralla-lalla-la
 I see you, I see you,
 Ti-ralla-lalla-la !
 You see me, and I see you,
 And you take me, and I take you,
 And you see me, and I see you,
 And you take me, and I take you.*

Formation.

Two columns of two ranks each, the columns facing each other. The two in front of each column with the hands on the hips, those in the rear with hands resting on the shoulders of those in front.

Bars 1-8.

While singing, those in the rear ranks alternately bend their heads first to the left, then to the right, thus playing "peep-bo" with the players in the opposite rear rank, at first slowly, i.e. twice on the first line, but four times on the chorus.

Bars 9-12.

While singing the fifth line all clap hands sharply once, and those who have just been playing "peep-bo" run forward to the left of their neighbours in front, grasp hands with those from the opposite column, meeting them, and swing around.

Bars 13-16.

While singing the seventh and eighth lines change with a hand-clapping, so that each dances with his original partner. At the end quickly resume the original formation in such a manner that the former front ranks become rear ranks, and vice versa, after which the play is repeated. (When danced vigorously it may be well to omit part of the song.)

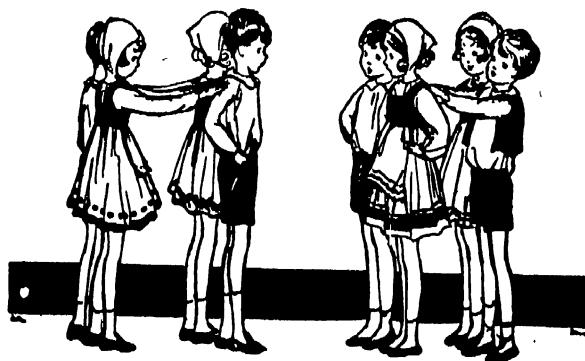


FIG. 49

Any Number of Children may Line Up for this Dance

THE ROUNDABOUT



*Pretty children, sweet and gay,
Roundabout is running.
It will run till ev'ning.
Little ones a ha'penny, big ones a penny.
Hurry up, get a mate, or you'll surely be too late.*

Chorus.

*Ha—ha—ha, happy are we,
Anderson, and Peterson, and Henderson,
and me.
Ha—ha—ha, happy are we,
Anderson, and Peterson, and Henderson,
and me.*

Formation.

Form on two concentric circles, facing inward.

Bars 1-7.

The players of the inner circle grasp hands, those in the outer one placing their hands on the shoulders of those in front. Both circles move with followstep to the left.

Bars 8-9.

At the beginning of the chorus, the circles slide to the left.

Bars 10-11.

Then to the right.

Bars 8-11 (repeated).

Repeat to the left and to the right.

Repeat from beginning the circles now quickly changing places. (*When danced vigorously it may be well to omit part of the song. Editor.*)

WASHING SONG AND GAME



*I. We will wash our clothes, we'll wash them,
We will wash our clothes just see. :||*

Chorus.

*Tra, la, la, la, la, tra, la, la, la, la.
Tra, la, la, la, la, tra, la, la, la.*

*II. We will clap our clothes, we'll clap them.
(Repeat Chorus)*

*III. We will rinse our clothes, we'll rinse them.
(Repeat Chorus)*

*IV. We will wring our clothes, we'll wring
them.
(Repeat Chorus)*

*V. We will hang our clothes, we'll hang them.
(Repeat Chorus)*

*VI. We will iron our clothes, we'll iron them.
(Repeat Chorus)*

*VII. We will mangle our clothes, we'll mangle
them.
(Repeat Chorus)*

Formation.

Two lines facing, one step between.

Verse I.

Bars 1-4.

Left hand, palm upward, is used as wash-board. Rub right hand with closed fist on left palm, bending forward and up in time.

Chorus.

Bars 5-6.

Hands on hips. Cross balance step to left, heels together.

Bars 7-8.

Cross balance step to right.

Bars 9-10.

Repeat to left.

Bars 11-12.

All clap own hands, and marking the time by stamping turn once around in place.

Verse II.

Bars 1-4.

B turns palms upward, A claps B's hands. Clap own hands. B claps A's hands. All clap own hands. Repeat.

Chorus. Bars 5-12.

As above.

Verse III.

Bar 1.

Partners hold each other's hands and swing the arms—first to A's left side.

Bar 2.

Back in starting position.

THE ROUNDABOUT

The musical score for 'The Roundabout' is presented in three systems, each with a treble and bass staff. The first system contains measures 1, 2, and 3. The second system contains measures 4, 5, 6, and 7. The third system contains measures 8, 9, 10, and 11, ending with a double bar line and the marking 'D.C'. The melody is primarily in the treble staff, while the bass staff provides a simple accompaniment. Measure numbers 1 through 11 are printed below the corresponding measures in the treble staff.

*Pretty children, sweet and gay,
Roundabout is running.
It will run till ev'ning.
Little ones a ha'penny, big ones a penny.
Hurry up, get a mate, or you'll surely be too late.*

Chorus.

*Ha—ha—ha, happy are we,
Anderson, and Peterson, and Henderson,
and me.
Ha—ha—ha, happy are we,
Anderson, and Peterson, and Henderson,
and me.*

Formation.

Form on two concentric circles, facing inward.

Bars 1-7.

The players of the inner circle grasp hands, those in the outer one placing their hands on the shoulders of those in front. Both circles move with followstep to the left.

Bars 8-9.

At the beginning of the chorus, the circles slide to the left.

Bars 10-11.

Then to the right.

Bars 8-11 (repeated).

Repeat to the left and to the right.

Repeat from beginning the circles now quickly changing places. (*When danced vigorously it may be well to omit part of the song. Editor.*)

WASHING SONG AND GAME



*I. We will wash our clothes, we'll wash them,
We will wash our clothes just see. :||*

Chorus.

*Tra, la, la, la, la, tra, la, la, la, la.
Tra, la, la, la, la, tra, la, la, la.*

*II. We will clap our clothes, we'll clap them.
(Repeat Chorus)*

*III. We will rinse our clothes, we'll rinse them.
(Repeat Chorus)*

*IV. We will wring our clothes, we'll wring
them.
(Repeat Chorus)*

*V. We will hang our clothes, we'll hang them.
(Repeat Chorus)*

*VI. We will iron our clothes, we'll iron them.
(Repeat Chorus)*

*VII. We will mangle our clothes, we'll mangle
them.
(Repeat Chorus)*

Formation.

Two lines facing, one step between.

Verse I.

Bars 1-4.

Left hand, palm upward, is used as wash-board. Rub right hand with closed fist on left palm, bending forward and up in time.

Chorus.

Bars 5-6.

Hands on hips. Cross balance step to left, heels together.

Bars 7-8.

Cross balance step to right.

Bars 9-10.

Repeat to left.

Bars 11-12.

All clap own hands, and marking the time by stamping turn once around in place.

Verse II.

Bars 1-4.

B turns palms upward, A claps B's hands. Clap own hands. B claps A's hands. All clap own hands. Repeat.

Chorus. Bars 5-12.

As above.

Verse III.

Bar 1.

Partners hold each other's hands and swing the arms—first to A's left side.

Bar 2.

Back in starting position.

THE ROUNDABOUT



*Pretty children, sweet and gay,
Roundabout is running.
It will run till ev'ning.
Little ones a ha'penny, big ones a penny.
Hurry up, get a mate, or you'll surely be too late.*

Chorus.

*Ha—ha—ha, happy are we,
Anderson, and Peterson, and Henderson,
and me.
Ha—ha—ha, happy are we,
Anderson, and Peterson, and Henderson,
and me.*

Formation.

Form on two concentric circles, facing inward.

Bars 1-7.

The players of the inner circle grasp hands, those in the outer one placing their hands on the shoulders of those in front. Both circles move with followstep to the left.

Bars 8-9.

At the beginning of the chorus, the circles slide to the left.

Bars 10-11.

Then to the right.

Bars 8-11 (repeated).

Repeat to the left and to the right.

Repeat from beginning the circles now quickly changing places. *(When danced vigorously it may be well to omit part of the song. Editor.)*

ENGLISH HARVESTERS' DANCE

*Formation.*

Single circle. Partners face forward, hands on hips.

Bars 1-8.

Run forward sixteen steps. Turn about and run sixteen steps to starting position. Finish facing partners.

Bars 9-16.

Hook right arms and run sixteen steps, couple

turning in place. Hook left arms and repeat to position. Finish side by side, facing forward.

Bars 17-24.

Partners join inside hands and run forward sixteen steps, the one on the inside turning in place, the one on the outside taking inside position. Run sixteen steps back to position. Finish inside partner behind, outside in front, partners' hands clasped over head.

Repeat from beginning.

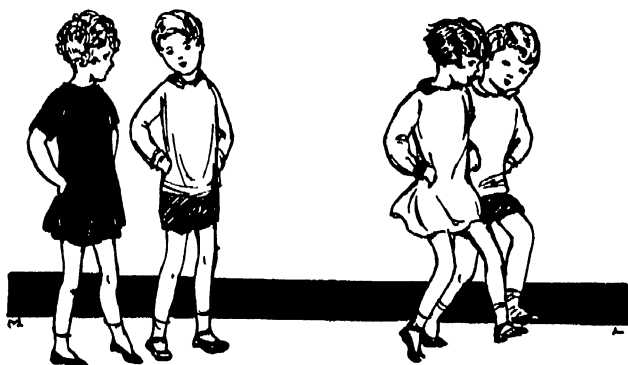


FIG. 52

ENGLISH HARVESTERS' DANCE

1427

Measures 9-12 of the English Harvesters' Dance. The music is in G major (one sharp) and 2/4 time. The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a simple accompaniment of eighth notes. Measure numbers 9, 10, 11, and 12 are printed below the treble staff.

Measures 13-16 of the English Harvesters' Dance. The melody continues in the treble staff, and the bass staff accompaniment remains consistent. Measure numbers 13, 14, 15, and 16 are printed below the treble staff.

Measures 17-20 of the English Harvesters' Dance. The musical notation follows the same pattern as the previous system. Measure numbers 17, 18, 19, and 20 are printed below the treble staff.

Measures 21-24 of the English Harvesters' Dance. The final system of the piece, concluding with a double bar line. Measure numbers 21, 22, 23, and 24 are printed below the treble staff.

PHYSICAL EDUCATION IN INFANTS' SCHOOLS

A LESSON in physical education should be one of movement and enjoyment. The teacher's first aim is to encourage and guide the child's natural love of movement and develop his experimental practice in order to lead him gradually to a more skilful use of his body. In this way, he will gain in self confidence and concentration, and have an increasing delight in what he is doing.

Dependence of Physical Education on other School Factors

The lessons are dependent to some extent on the facilities available; whether the teacher and her class have the use of a hall, a well surfaced playground, or a grass area, and the amount and type of equipment at her disposal. A teacher has to consider how she may make the best use of these facilities and what improvements she should try to secure. Along with a physical education, she has to provide for the social and hygiene training that accompanies it, on such matters as changing shoes, barefoot work where this is possible, the correct use of handkerchiefs, and the removal of outer clothing to facilitate freer movement and in order that the body should not be overheated.

The Playground

When the weather is suitable, every opportunity should be taken to have physical education lessons out of doors. The stimulation of fresh air and the greater amount of space produce a more exhilarating action and spirit, and the children can take part in expansive and vigorous movements that are often not possible indoors. Even when the weather is very cold, a few minutes of the lesson taken out of doors makes a very good beginning. Playgrounds should have unbroken, well-drained surfaces

and should be on the sunny side of the school, of easy access from the school building, but the larger playing area should not be visible to the children in the classrooms.

Grass Court

If the outdoor play area includes a field or grass area, it is useful to retain, when possible, natural features such as slopes, banks, mounds and some trees. In sunny, warm weather, the grounds may be used for many oral lessons and practical classes, as well as for physical education. A dry, well-kept grass area is the best surface on which to run, roll, jump and climb. A grass area such as may be found alongside the classrooms in modern buildings is not only pleasant but enables children to go out freely by way of French windows, to take either outdoor oral lessons or physical activity.

Hall

When there is a hall, it often has to serve for several purposes, such as music, assembly, and perhaps dinners, as well as to meet the demands of physical education in wet weather. This may mean that it is available to each class only once or twice a week. For physical activity, a large floor area is needed and this should be sound and free from jutting-out cupboards, tables, chairs and glass doors if safety glass is not used. The floor should be clean, smooth and sealed with a non-slip seal. A swab may be used by the children to collect loose dust before a lesson. A clean good floor helps to make a physical education lesson very beneficial, as barefoot work, an excellent corrective and strengthener for children's feet, can then be an accepted feature of the lesson. Movements involving lying, crawling and rolling on the floor (which are possible only in a much more restricted way in

the playground) can be taken. A piano and a gramophone should be kept in the hall and apparatus both small and large should be as easily accessible for classes in the hall as in the playground.

- 2 dozen infants' bats (table tennis type)
- 2 dozen 3-ft. canes
- 1 dozen skittles—1 ft. and 1 ft. 6 in. high
- 4 dozen playground-type rubber or plastic mats



FIG. 1

A Grass Court for Physical Activity

Apparatus

Most schools now have an ample supply of small apparatus and this has added much to the enjoyment, interest, and purposeful activity of the children. In large schools, where two classes have to take physical education lessons at the same time two full sets of apparatus should be available, so that no teacher is prevented from having the use of any apparatus that she requires.

Small Apparatus Sufficient for One Class

- 4 dozen tennis-size balls
- 4 dozen bean bags
- 4 dozen hoops (27 in. diam. is a useful size)
- 4 dozen skipping ropes (no handles)
- 4 only, 8-yd jumping ropes

- 8 larger balls
- 2 larger mats or mattresses

Storage of Apparatus

Apparatus should be kept in a place easily accessible to all classes, without involving the disturbance of any other class. When the apparatus is locked away at night, it is sometimes useful to have it all brought out and placed in an available place before school each morning. This will help to ensure that it is used. In a short lesson, particularly with the younger children, much time can be wasted if the apparatus is locked away or cannot easily be picked up.

Low cupboards or boxes on castors are useful for storage, and wire mesh baskets make light

containers sufficiently strong to withstand hard wear and constant use. These can be carried easily by young children.

Distribution of Apparatus

Each teacher should work out her own method of giving out apparatus, but the following suggestions may be helpful.

1. Have the apparatus well spaced, either in corners or along one side of the room.

throw it down haphazardly. Careful use of the apparatus ensures good class discipline and a respect for the property of the school.

Large Apparatus

Climbing agility apparatus is increasingly used in infants' schools, the only restriction being a financial one. There are many types available, and most are transportable by the children and can be stacked away when not in



FIG. 2

P.E. Lesson Indoors

2. If hoops are not hanging, see that they are placed flat on the ground and not leaning against a wall.

3. Some teachers have team boxes of mixed apparatus, others prefer each container to have one type of apparatus.

4. If the class is large, or the children beginners, half the class may be sent for apparatus whilst the remainder walk, skip or do some other activity. The same procedure may be used for putting the apparatus away; half remain playing with, for example, their ball or hoop, and the other half put their apparatus away before the second half do so. Children should be trained to handle apparatus with care and not

use. Other types are fixed permanently in the playground. It is possible, where no large apparatus has been supplied, to improvise with school furniture to give the children something to climb over, pull along or from which to jump. The handling of the apparatus is excellent training for the children, and learning to fix it in position adds interest to their work. Climbing apparatus, whatever the kind, must be fixed in a secure way so that the children can use it confidently and without risk.

The value of large climbing apparatus is that it enables children to exercise themselves and to use all their natural energies to climb and hang, to twist and turn, and to perform many other

movements. Such work involves all the large muscle groups of the body and this type of movement is more strengthening and co-ordinating for the younger child than any movements of a more restricted type taken on the ground. Infants should not be crowded on climbing apparatus. The apparatus should be spread around the hall to ensure good spacing and, if there is not sufficient large apparatus to take all the class, the children should use it in groups whilst the others use small apparatus.

At the infant stage, the discovery of movements to do on the apparatus is sufficient to maintain the child's interest and effort. Possibly, in his last term or two in the school, he might begin to try to respond to suggestions, such as—

- (a) Try to move on the apparatus, being as small as possible.
- (b) Try to move sideways on the apparatus.
- (c) Try to show a way of turning on the apparatus.

In this way, he will not only move but will also begin to concentrate on what he is to do and how he is to do it.

Nursery Class Apparatus

Indoors and out, there should be a variety of apparatus available to these youngest children and ample space in which to use it. Large balls, bats, mats on which to roll, balancing boards, see-saws, boats, trucks and barrows to load, a sand pit and some facilities for water play, paints, big brushes and chalks, will all help to provide the variety of materials from which the nursery child learns, as he uses them in his own individual way. A larger frame of apparatus on which he can, in company with others, climb or crawl and swing will help him to develop as he follows his instinctive desire for these activities.

Clothing

During a physical education lesson the body should have complete freedom of movement. This is not possible if a child wears outdoor shoes with slippery leather soles or wears too much or too little clothing. The amount of undressing that takes place before a lesson, must be left for the teacher to decide. If conditions are all favourable, and there is an adequately

heated hall with a good floor, bare feet, stripping down to knickers or shorts will be enjoyed by and beneficial to the child. Even so, the teacher will know her own class, and at the infant stage the state of a child's health must have consideration. To wear too little clothing on a cold day for an outdoor lesson is as bad as being over-clothed. A cold child will be too shivery to be very active; on the other hand, an overdressed child will be too hot and hampered to be active and the skin will not function properly. The younger the child the greater is his need to be adequately clothed, as the surface area from which he loses heat is greater in relation to bulk than is the case in respect of older and bigger children.

The removal of the clothing of the youngest infants is a lesson in itself and has to be gradually achieved. The wearing of rubber shoes is necessary, both to give the child confidence in running and jumping about, and to achieve ease and suppleness of the feet. At first some help will be needed to change into these. When the youngest children are to use climbing apparatus, skirts and jackets that might catch on the apparatus should be removed for safety.

The teacher, too, should be suitably clothed for the lesson. Changing completely is not often possible but she should remove a jacket, if wearing one, and wear clothes in which she can move easily. She should always change into rubber shoes, as this is not only a good example but necessary to her own movements and ready participation in the movements of the lesson at any time.

The Time-Table

The amount of time given to physical education is dependent upon the facilities in the school and on the head teacher's planning for the requirements of the children. Sometimes the amount of space and the number of children in the school make a rigid time-table for hall and playground necessary to ensure that all get a reasonable allocation during the week. A morning and an afternoon lesson is ideal. Under fifteen minutes is inadequate. Twenty to thirty minutes is more suitable, especially if only one period can be allowed daily. In schools where

there is a generous amount of space, teachers should know when the hall and playground are not reserved, so that they can make use of them at such times.

When halls have to be used for dining, tables should be set up as late as possible and cleared away quickly. A dining room can sometimes serve as an extra room for a practical lesson, if tables and other things needed for the lesson are

both for the physical education lesson and for games. A rectangle or square provides safe starting and finishing lines. Corner lines, sensibly planned to avoid jutting walls, help in class organization, and in the safe and quick collection of apparatus. Suitable walls, without windows, make good target-aiming places. Targets, circles of 1 ft. 6 in. diameter, should be painted approximately six feet from the ground.

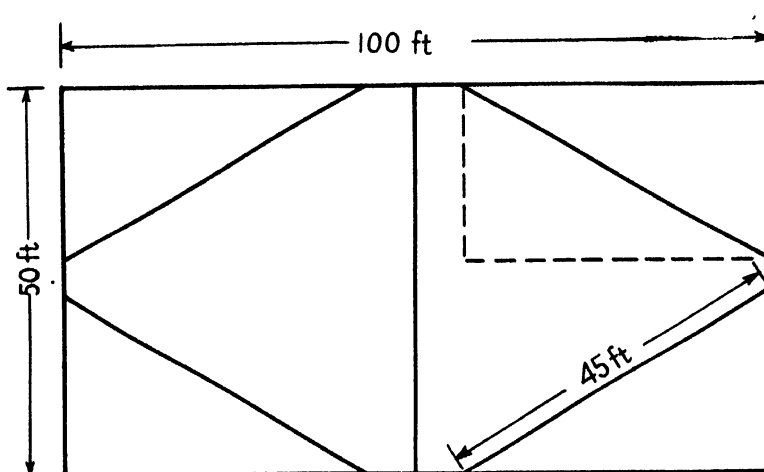


FIG. 3

A Suggested Playground Plan showing Rectangular Box Homes and Corner Homes

not left to hinder or prevent the proper use of the room.

One class in the playground at a time is better than two, but sometimes, in a large playground, two classes must be accommodated. In such cases, some marking of the ground will be helpful. Two suitable areas, as far from each other as possible, should be chosen, and at least a few lines for "homes" will give the children places to return to when apparatus has to be changed or collected. A large marked-out square or oblong also aids the teacher, so that however freely the children use all the available space, they return on a signal, to the set area to hear their next instructions.

The Marking Out of Playgrounds

Too many painted lines on a playground are confusing, but some permanent lines are useful

The Children

Children at the infant stage vary considerably in build within the same class and age range, and because of this they will each move and play in an individual way. Some find certain activities much easier to perform than others, so there can be no set standard of work at this stage. Between the time of entry into school—say at four plus—and the age of leaving at seven, there are many physical changes due to growth, as well as advances in a child's dexterity.

A child is born with the ability to grasp and suspend himself from a bar. Later, he can support himself on his legs, but moves with feet very wide apart to form a good base. He is top heavy, and usually has a large head and a body which is long in relation to his legs and feet. The four-year-old is still somewhat top heavy and still finds climbing easy, but standing with feet together, or slow steady walking is difficult for

movements. Such work involves all the large muscle groups of the body and this type of movement is more strengthening and co-ordinating for the younger child than any movements of a more restricted type taken on the ground. Infants should not be crowded on climbing apparatus. The apparatus should be spread around the hall to ensure good spacing and, if there is not sufficient large apparatus to take all the class, the children should use it in groups whilst the others use small apparatus.

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being told what to do before they leave their classroom or given a small piece of apparatus, which they are told to use as soon as they reach the hall or playground. Apparatus should be used informally during the lesson, each child making his best effort so that activity permeates the whole lesson. A games lesson as such will probably not be arranged in the infants' school, but bats and balls are used and game-like activities become a part of physical education, particularly when it is taken out of doors. The youngest children find that to have a ball to themselves, and to try to do things with it, is



FIG. 4

Large Stackable Climbing Apparatus

exciting and absorbing. A bat with a ball, or aiming at a target or skittle, is to them a game in itself, and later, at six or seven, they will enjoy playing (in twos or threes, but rarely more) their variation of an adult game such as cricket or tennis.

Some Guiding Principles

1. Movements should, on the whole, be massive, active and taken freely. They should be based on the child's natural movements.

2. Opportunity should be given to children for experiment, so that activities will include those discovered individually by the children, as well as some suggested by the teacher.

3. General training should produce an appreciation and understanding of the use of space, the moving and care of apparatus, and the ability to watch another's movement as a means of learning.

4. Whatever the framework of the lesson, the principles of strength, space and time, if understood by the teacher and applied to the work, can give an added variety and richness to each lesson and develop versatility.

Space. This is where the child is concerned with the path of movement, whether it is direct or twisting, whether it is taken in one direction or tried in another, whether there is use of little space, or whether the biggest use of space is made.

Strength. This is concerned with how a child moves. He may do a movement putting into it



FIG. 5

Climbing Apparatus Out-of-Doors

all the effort, strength and weight he can, or he may try to do the movement with lightness and ease.

Time. This is concerned with whether the child moves quickly or slowly.

Children should try, at the infant stage, the big contrasts of movement; for example, in space being very small or alternatively being very big; in strength being as light as possible or contrastingly as heavy as possible; or again being very quick or very slow. When the children become more aware of these elements in movement they can link them together. Thus they can try walking, quickly and lightly, or slowly, using much space (the idea behind giant strides), or at normal speed but trying different directions in space such as sideways, backwards or, perhaps, turning.

This growing vocabulary of movement can be used to direct, develop and improve individual work and skill with apparatus. The

children will show a greater interest in, and have a far better understanding of, what they are doing. By this approach, as one can see from the example of walking, above, the teacher has variety in the form of presentation of movements. From the following lists typical lessons can be chosen.

Suggestions for Lessons for New Entrants

The children must be introduced, during their first two or three months, to the small apparatus. They have to be trained in spacing and in taking out and replacing the apparatus individually.

1. Run.
2. Find a space and twirl.
3. Shake the shoulders, arms and legs loosely and easily.
4. (a) Crouch down and grow tall slowly.
(b) Crouch down and shoot up, with arms overhead, quickly.
5. Gallop, walk, run on all fours (gradually introduce directions other than forward).

Small Apparatus

Using the apparatus, children evolve many activities, and the observant teacher should make use of these, showing suitable movements to the other children, which they can then try to copy. The following activities will probably be discovered by the children. When they are, the teacher can make use of them. Sometimes she makes suggestions and the class can try them out. "Free Style" means that the child is free to move naturally.

Bean Bags—well spaced in at least four corners, or in four baskets spaced well apart.

1. Get a bean bag without touching anyone else. Find a place alone. Throw and catch, free style. At "Stop," hold bean bag high.

Put away in own basket, without touching anyone, and then walk freely ("steer your own car").

2. Free skip. Get a bean bag. Find a space. Throw and catch. Put bag on floor in a space, skip round it. Put away, then skip freely.

3. Bean bags thrown out into spaces by teacher; child picks up or catches one. Throw and catch. Walk freely, throwing and catching. Place bag on floor, hop round it. Free play, finding any other thing to do with the bean bag. Put away and then run, skip or gallop freely.

Hoops—either on special stands or in four or more piles, flat on the ground, well spaced or in corners.

1. Get a hoop, take it into space, see what you can do with it. Replace on own pile, without touching anyone.

2. Put hoop quietly on ground, by placing lower rim first; then move feet back to put whole hoop down on floor. Skip round it. Jump in and out and do any other kind of jump, with the hoop flat on the ground. Replace as above.

3. Free play with the hoop. Stand; then try to crawl through the hoop without dropping it. Free play. Replace as above.

4. Bowl hoop across playground (not indoors). Turn, and bowl hoop back again. Free bowling can be taken in a large playground. Replace as above.

Mats—arranged on the ground in at least four piles, well spaced or in corners. One side of the mat should be kept clean and should be marked to show the right side. Children should be encouraged to keep the feet off the mat, in order to keep it clean for sitting and lying.

1. Let half class (e.g. girls) take one mat each, holding it with two hands, crosswise, to clear the ground and put it down in a space; then skip round it while boys get their mat, and then all skip round.

Sit on mat, keeping the feet off it; shake the hands and then the feet; then both hands and feet together.

Walk round the mat, high on the toes; jump round the mat. Half of class replaces mats on own pile, holding as above; then skip¹ freely whilst the other half of class replaces theirs.

2. Take mat each, put in space, skip round. Sit on mat, feet off. Jump up, skip in spaces, find and sit on another mat. (Vary by lying or kneeling on mat, feet off). Jumps up, toe walk around mat. Put mats away as above.

3. Mats out, place in a space, sit on one end. Lie and kick arms and legs, relax ("go to sleep"). Jump up and run round mat on all fours, feet

off mat. Free activity with mats, but try to keep the feet from touching the mat. Replace mats in piles.

Balls—arrange, well spaced, as for bean bags. Each child takes a ball without touching anyone.

1. Get a ball, find a space, free play; on "Stop," hold overhead. Children watch what one or two are doing, and then try again. Put ball away without touching anyone.

2. Dribble the ball, keeping it near the feet. Roll the ball anywhere and then pick it up. Bounce, or throw and catch. Put away as above.

3. Bat and ball "free play," or free play with balls only. Put away as above.

All apparatus—well spaced.

Free choice of apparatus, free play. Put apparatus away where it came from, without touching anyone.

Agility Climbing Apparatus

Where this is available, as soon as the class understands spacing, a section could use the climbing apparatus adjusted to a suitable height. In order to prevent overcrowding, where there is not sufficient large apparatus for all, those children using it could wear coloured bands. This would make it easy for both the children and the teacher to see that the right ones were using the climbing apparatus and the remainder on the small apparatus. Changes could be made during the lesson to give all a turn at climbing. Any child seen touching another when on the large apparatus should immediately be reminded to keep his hands on the apparatus and have a space between him and anyone else. With a new class a general reminder of this safety point will be necessary from time to time, at first. Children should be encouraged to give way or pass round others when necessary.

Suggestions for Lessons for Infants other than the New Entrants

Those teachers using a lesson framework based on strength, space and time, will evolve their own movements for their lessons. Such a framework could be used by those who have

had sufficient personal experience in this type of work to draw upon it for a pattern for their lessons. Others will probably use a framework for which the following suggestions may be useful. The teacher will use her discretion to decide which movements are suitable for outdoor and which for indoor work. The framework of the lesson could be in three parts—

1. Class activities to start the lesson.

2. Compensatory movements.

(a) Trunk, arm and shoulder girdle movements.

(b) Foot and leg movements.

3. Agility movements.

The following classified suggestions are, to some extent, progressively more difficult. The younger ones should try the first five or six movements only unless they discover others for themselves. Older children can be introduced to all the movements.

Class Activities to Start the Lesson

1. Run anywhere lightly; gradually introduce running sideways, backwards and then turning. Stop and shake each foot easily and loosely.

2. Run and then crawl on hands and feet (different directions).

3. Throw and catch a bean bag, "free style." From a line, throw a bean bag as far as possible.

4. Free play. Bowl hoops across playground. Hoop for each child.

5. From a line, roll ball hard along the ground and race it to the other end of the playground.

6. Run, prance, gallop, stand still. Crouch as small as possible; stretch quickly as tall and wide as possible. Grow small quickly; grow tall and wide slowly.

7. Ball for each child. Free play. Pat-bounce, using one or alternate hands; or any new way of bouncing the ball.

8. Run, trot, gallop; with hands flat on ground, kick legs high and easily into the air.

9. Free choice of apparatus; show what can be done with it.

10. All try to kick balls, one each, large or small.

children will show a greater interest in, and have a far better understanding of, what they are doing. By this approach, as one can see from the example of walking, above, the teacher has variety in the form of presentation of movements. From the following lists typical lessons can be chosen.

Suggestions for Lessons for New Entrants

The children must be introduced, during their first two or three months, to the small apparatus. They have to be trained in spacing and in taking out and replacing the apparatus individually.

1. Run.
2. Find a space and twirl.
3. Shake the shoulders, arms and legs loosely and easily.
4. (a) Crouch down and grow tall slowly.
(b) Crouch down and shoot up, with arms overhead, quickly.
5. Gallop, walk, run on all fours (gradually introduce directions other than forward).

Small Apparatus

Using the apparatus, children evolve many activities, and the observant teacher should make use of these, showing suitable movements to the other children, which they can then try to copy. The following activities will probably be discovered by the children. When they are, the teacher can make use of them. Sometimes she makes suggestions and the class can try them out. "Free Style" means that the child is free to move naturally.

Bean Bags—well spaced in at least four corners, or in four baskets spaced well apart.

1. Get a bean bag without touching anyone else. Find a place alone. Throw and catch, free style. At "Stop," hold bean bag high.

Put away in own basket, without touching anyone, and then walk freely ("steer your own car").

2. Free skip. Get a bean bag. Find a space. Throw and catch. Put bag on floor in a space, skip round it. Put away, then skip freely.

3. Bean bags thrown out into spaces by teacher; child picks up or catches one. Throw and catch. Walk freely, throwing and catching. Place bag on floor, hop round it. Free play, finding any other thing to do with the bean bag. Put away and then run, skip or gallop freely.

Hoops—either on special stands or in four or more piles, flat on the ground, well spaced or in corners.

1. Get a hoop, take it into space, see what you can do with it. Replace on own pile, without touching anyone.

2. Put hoop quietly on ground, by placing lower rim first; then move feet back to put whole hoop down on floor. Skip round it. Jump in and out and do any other kind of jump, with the hoop flat on the ground. Replace as above.

3. Free play with the hoop. Stand; then try to crawl through the hoop without dropping it. Free play. Replace as above.

4. Bowl hoop across playground (not indoors). Turn, and bowl hoop back again. Free bowling can be taken in a large playground. Replace as above.

Mats—arranged on the ground in at least four piles, well spaced or in corners. One side of the mat should be kept clean and should be marked to show the right side. Children should be encouraged to keep the feet off the mat, in order to keep it clean for sitting and lying.

1. Let half class (e.g. girls) take one mat each, holding it with two hands, crosswise, to clear the ground and put it down in a space; then skip round it while boys get their mat, and then all skip round.

Sit on mat, keeping the feet off it; shake the hands and then the feet; then both hands and feet together.

Walk round the mat, high on the toes; jump round the mat. Half of class replaces mats on own pile, holding as above; then skip¹ freely whilst the other half of class replaces theirs.

2. Take mat each, put in space, skip round. Sit on mat, feet off. Jump up, skip in spaces, find and sit on another mat. (Vary by lying or kneeling on mat, feet off). Jumps up, toe walk around mat. Put mats away as above.

3. Mats out, place in a space, sit on one end. Lie and kick arms and legs, relax ("go to sleep"). Jump up and run round mat on all fours, feet

Foot and Leg Movements

1. Paw the ground, touching with heel then with toe, first with one foot and then the other ("Restless Ponies"). Trot and gallop.

2. Sit, raise one foot and twist it in all directions. Low skip jumps, with easy ankle movement. Later jump in different directions.

3. Stand, dip heel and then toe of one foot into a "pool"; shake the "water" off. Hop on one foot round the "pool."

the toes as far as possible. Put bean bag on ground; hop round it.

10. With hands flat on ground and hips high, kick the legs easily into the air. (Preparation for handstand.) Run softly and easily with knees high in front, behind and out to side.

11. Sit, hold a bean bag (later a ball), between the soles of the feet. Toss up and try to catch. Stand and dribble the bean bag or ball.

12. Free jumping, using hoop. Place hoop



FIG. 6

Physical Activity with Music Out-of-Doors

4. Stalk with long, slow, quiet steps anywhere and in different directions. Stand on toes, grow tall.

5. Sit, grasp one leg above ankle, shake foot freely. Run on the spot.

6. Long sit (rest the hands on the floor but near the sides of the body); bend and stretch the feet. Raise feet alternately, twist in all directions.

7. Stand "make a footprint in the sand"—i.e. press the heel down and then the toes, and then lift the foot, pushing off with the big toe.

8. Walk freely, stretching legs alternately as long and straight as possible. Trot and gallop.

9. On a suitable floor or rubber mat (bare-foot), pick up the bean bag with toes, lift it high and place it in all directions. Sit and spread out

on ground; stand facing hoop, with toes touching it and heels raised; step with short steps, sideways, all round hoop. Skip jump forward and backward over the rim. High jump over the hoop with easy landing.

Agility Movements

All large apparatus available should come into use. If it is considered necessary because of the number in the class and the amount of apparatus, the class can be divided into groups. The groups should be small enough to prevent any queueing for turns and children should be free to work at their own movements within the group, unless working with a partner, or together, in threes or fours. A maximum number

of six is reasonable for one group. If climbing apparatus will take more, two or three groups could combine and be on the apparatus together. Other groups could work separately, and the following suggestions might be useful.

1. Jump off steps, seats, stools, boxes, planks, forms and any improvised apparatus. Apparatus must be steady and safe. Different ways of

5. Individual skipping with hoop or rope. Skipping in small groups with a larger rope.

6. Aiming with a ball at a target on the wall or at a skittle or a bean bag. Try to improve by hitting the target from a greater distance.

7. Bat and ball, free play. Bat the ball up against a wall. Keep the ball up, pat-bouncing or hitting it to a partner. Later play "tennis"

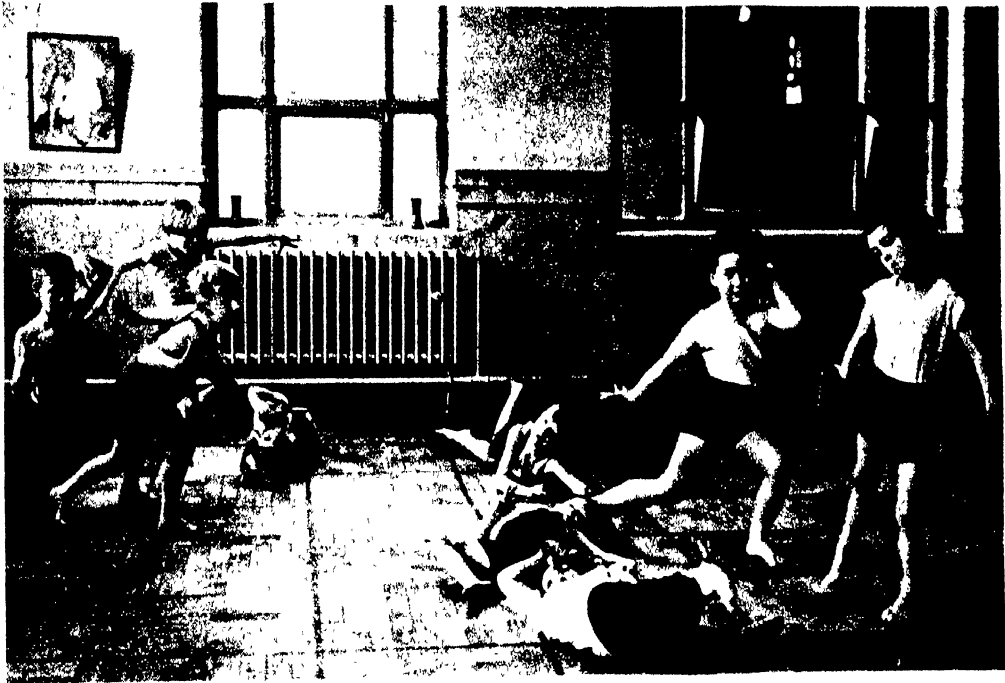


FIG. 7

Children Responding to the Click of Castanets

jumping off can be tried, but always with an easy good landing. If the apparatus is three feet or more in height, or if an upward push is being stressed, a mat should be used for landing. The use of a mat will also encourage the continued flow of movement into a roll or another jump or agility.

2. Canes supported on skittles or jumping stands. Try different ways of getting over, under and round the canes without touching them.

3. Canes supported on skittles with a mat at the far side. Try to get over the cane without touching it, but using hands on the mat.

4. Two or three children to a mat or mattress. Try all kinds of rolling, handstanding, cartwheels, crab positions.

over a cane, with a partner, to see how many hits can be made without losing the ball.

8. Bowling at a target (tall skittle or wicket) between two. Small bat and ball and target—"play cricket" in threes and fours.

9. Kick a ball against a high windowless wall and try to catch it on the rebound with either hands or feet. Steady it before kicking again.

10. Play freely with quoits. Later try ringing the legs of an upturned chair. Try throwing to a partner, with a rope or cane as a net. See how many can be caught without dropping any.

11. Large ball; three or four dribbling and passing it as a group.

12. When on large apparatus, each child should work individually.

Later in the last year in the infants' school, the children can be set an aim such as—

1. Try moving on the apparatus, being as small as possible.
2. Try moving, being as stretched out as possible.
3. Try moving sideways.
4. Try moving backwards.
5. Try moving, turning.
6. Try moving slowly along or over the apparatus.
7. Try to circle over the apparatus.
8. Later, try combination of movements, such as: move backwards, being as small as possible; move turning and stretched out; move slowly turning, etc.

Dance

In a dance lesson for infants the concern is chiefly with movement, and the music should at all times help this. The pianist, who is often also the teacher, should set the tempo of the music played to the way in which the children move. The musician who is able to improvise, can provide more suitable music for the children's movement than set pieces. Some gramophone records have been produced which offer the added stimulation of orchestral music, or music played by percussion instruments, which adds variety to the usual piano music. A musical accompaniment is by no means necessary all the time when children are dancing freely. The children may accompany their movements with vocal sounds, or provide their own accompaniment on percussion band instruments, which are usually available in infants' schools. Alternatively, children may first listen to a gramophone record or to music played and then respond to the character and tempo of the music. When this is tried, some children move easily and spontaneously, but probably all the children could develop their movement by trying to respond to the music through different parts of the body. The movement might be tried in the arms and hands, with the children sitting on the floor. Then the children might try the movement with the feet, knees and the whole leg; then perhaps the shoulders, head and back, and finally the whole body. In this way the child

will dance not only with legs and perhaps arms, but will express the mood of the music in all his body. Attempts are made sometimes to combine singing with actions. A child cannot competently do these together, and usually it is the movement that suffers. If singing games are taken, it is better to sing first and dance afterwards; in this way the idea of the song can be used to develop the dance movement. Attempts to get infants to move simultaneously, and to reproduce steps and gestures accurately, result in very stereotyped movement.

The following are a few suggestions for the infants' dance period—

A. 1. Move freely to music, using all the space freely.

2. (a) Use of the whole body (e.g. shrinking and growing).

(b) As above, but with different efforts: e.g. growing strongly, shrinking softly, easily.

3. Move to known music, either piano, gramophone record or percussion. Shadow a partner, or dance play with a partner.

B. 1. Move freely to music that suggests first speed and then quiet slow movement.

2. Experiment with strong twisted movement. Try being strong and twisted in all parts of the body: e.g. thinking mainly of the back; then thinking mainly of arms and legs; then finally of head, body, arms and legs.

3. Move about freely, using all different directions; then stop as a strong twisted statue. Repeat and finish again, strong and twisted.

4. Improvise movement to the sound of two or three different percussion instruments.

The Ministry of Education has replaced the 1933 *Syllabus of Physical Training for Schools* by two books. The first book, *Moving and Growing*, deals with the study of the movement of growing children. The second book, *Planning the Programme*, deals more with the planning of physical education in the primary school. The two books give an all-round study of the child and also of what can be expected of him between birth and eleven or twelve years of age. Both books should be read. The first gives the reasons for the suggestions made in the second, and the teacher will have a better understanding of the work she is doing if she uses the second book in conjunction with the first.

